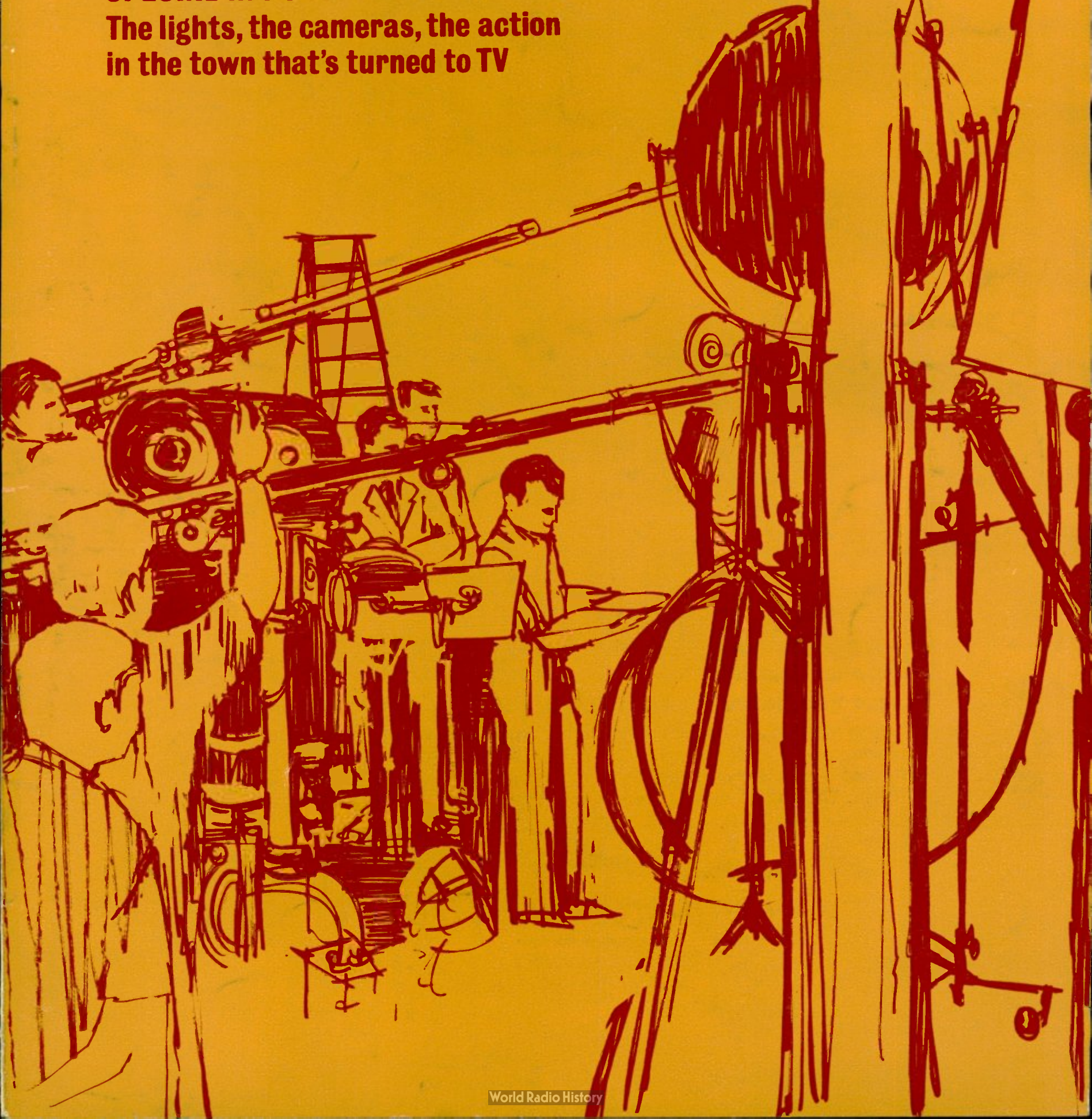


TELEVISION

SPECIAL REPORT ON HOLLYWOOD
The lights, the cameras, the action
in the town that's turned to TV



Hungry for flavor?

**Kprc-tv's
got it!**



Flavor you never thought you'd get from any Houston TV set!

You'll never know how satisfying Houston television can be until you try KPRC-TV. Fine, flavor — rich showmanship goes into KPRC-TV. Then, the famous channel two

brings out the best taste of the commercials. Sound too good to be true? Buy a pack of KPRC-TV commercials today and see for yourself.

COURTESY OF The American Tobacco Company



Channel Two makes the difference

HOUSTON'S *Kprc-tv*

Edward Petry and Company, National Representative

SPOT TV

MODERN SELLING IN MODERN AMERICA

The use of color is one exciting chapter in the growth of Television. The rapidly increasing use of Spot Television by national advertisers is another. The success stories of new companies who rely almost exclusively on Spot TV are dramatic proof of its effectiveness. These quality stations offer the best of Spot Television in their markets.

KOB-TV	Albuquerque	WISN-TV	Milwaukee
WSB-TV	Atlanta	KSTP-TV ..	Minneapolis-St. Paul
KERO-TV	Bakersfield	WSM-TV	Nashville
WBAL-TV	Baltimore	WVUE	New Orleans
WGR-TV	Buffalo	WTAR-TV	Norfolk-Newport News
WGN-TV	Chicago	KWTV	Oklahoma City
WLW-T	Cincinnati	KMTV	Omaha
WLW-C	Columbus	KPTV	Portland, Ore.
WFAA-TV	Dallas	WJAR-TV	Providence
WLW-D	Dayton	WROC-TV	Rochester
KDAL-TV	Duluth-Superior	KCRA-TV	Sacramento
WNEM-TV	Flint-Bay City	KUTV	Salt Lake City
KPRC-TV	Houston	WOAI-TV	San Antonio
WLW-I	Indianapolis	KFMB-TV	San Diego
WDAF-TV	Kansas City	WNEP-TV	Scranton-Wilkes Barre
KARD-TV	Kansas State Network	KREM-TV	Spokane
KARK-TV	Little Rock	WTHI-TV	Terre Haute
KCOP	Los Angeles	KVOO-TV	Tulsa



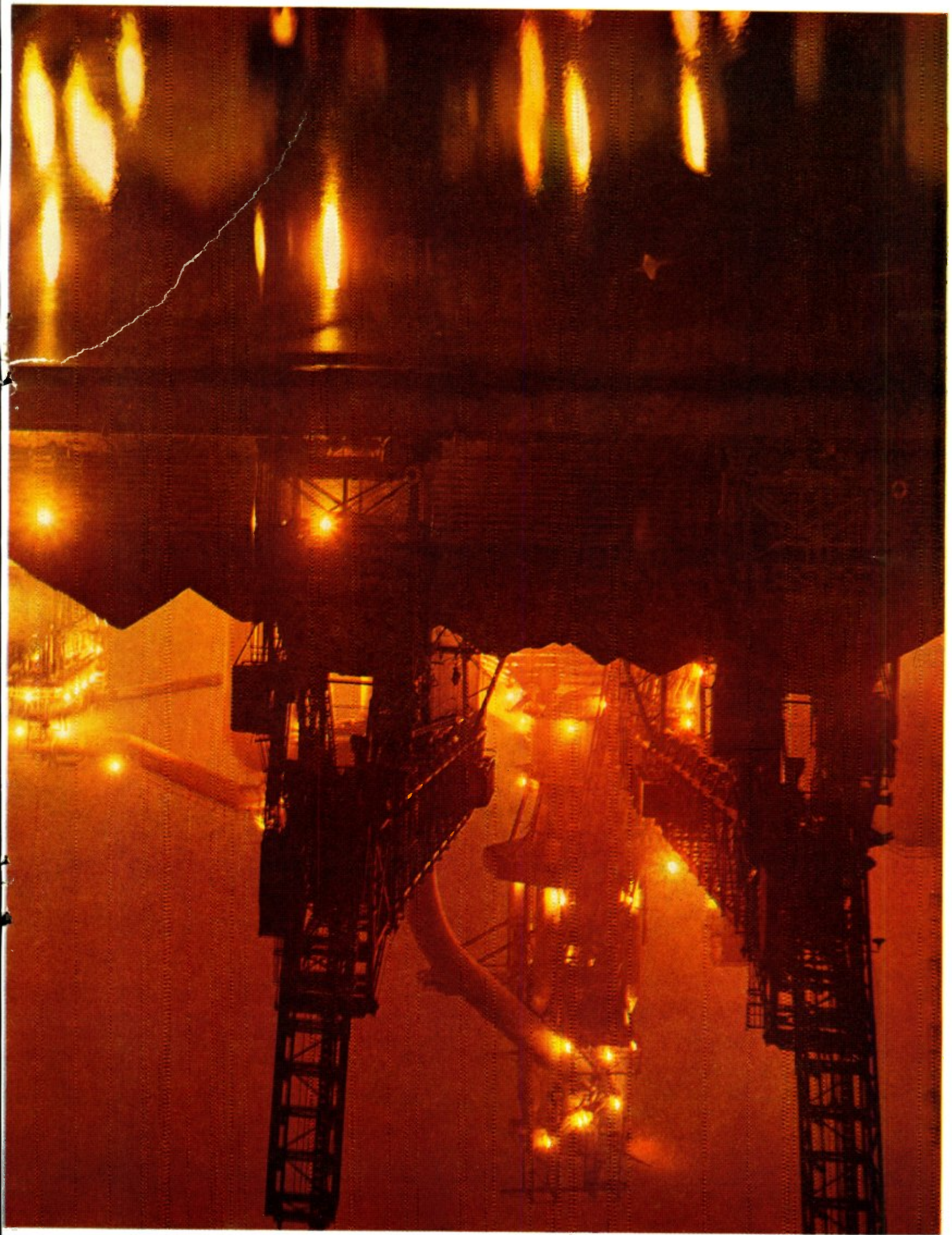
TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

MODEL OF THE RCA EXHIBIT BUILDING
FOR THE 1964-1965 NEW YORK WORLD'S FAIR

NEW YORK • CHICAGO • ATLANTA • BOSTON
DALLAS • DETROIT • LOS ANGELES
SAN FRANCISCO • ST. LOUIS



A PICTURE OF GOOD SELLING

Sales make steel. Sales of everything that we mine, grow, manufacture or retail are reflected in steel...steel for new products, steel for new construction, for packaging, for transportation ...and a red sky above the nation's steel mills is a sign of business health...a sign of good selling.

Good selling has never been so important to so many Americans as it is today...but America has never had a salesman quite like television ...spot television.

The television stations represented by Peters, Griffin, Woodward are welcomed regularly into MILLIONS of American homes where they spend more than 5 hours each day entertaining, informing and selling...selling by demonstrating and displaying the goods and services that keep our economy rolling.

In SPOT TELEVISION the advertiser can specify the number, the timing and the type of his television salescalls in EVERY market...and THAT is good selling!

PPETERS,
GRIFFIN,
WOODWARD, INC.



Pioneer Station Representatives Since 1932

NEW YORK / CHICAGO / DETROIT / PHILADELPHIA
ATLANTA / MINNEAPOLIS / DALLAS-FORT WORTH
ST. LOUIS / LOS ANGELES / SAN FRANCISCO



REPRESENTS THESE TELEVISION STATIONS:

EAST-SOUTHEAST

WAST	Albany-Schenectady-Troy	ABC
WWJ-TV	Detroit	NBC
WZZM-TV	Grand Rapids-Kalamazoo- Muskegon	ABC
WPIX	New York	IND
WSTV-TV	Steubenville-Wheeling	CBS-ABC
WNYS-TV	Syracuse	ABC
.....		
WCSC-TV	Charleston, S.C.	CBS
WIS-TV	Columbia, S.C.	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	ABC
WFGA-TV	Jacksonville	NBC
WTVJ	Miami	CBS
WSFA-TV	Montgomery	NBC-ABC
WSIX-TV	Nashville	ABC
WDBJ-TV	Roanoke	CBS
WSJS-TV	Winston-Salem - Greensboro	NBC

MIDWEST-SOUTHWEST

WCIA-TV	Champaign-Urbana	CBS
WOC-TV	Davenport-Rock Island	NBC
WHO-TV	Des Moines	NBC
WDSM-TV	Duluth-Superior	NBC
WDAY-TV	Fargo	NBC
WISC-TV	Madison, Wisc.	CBS
WCCO-TV	Minneapolis-St. Paul	CBS
WMBD-TV	Peoria	CBS
KPLR-TV	St. Louis	IND
.....		
KFDM-TV	Beaumont	CBS
KRIS-TV	Corpus Christi	NBC
WBAP-TV	Fort Worth-Dallas	NBC
KENS-TV	San Antonio	CBS

MOUNTAIN AND WEST

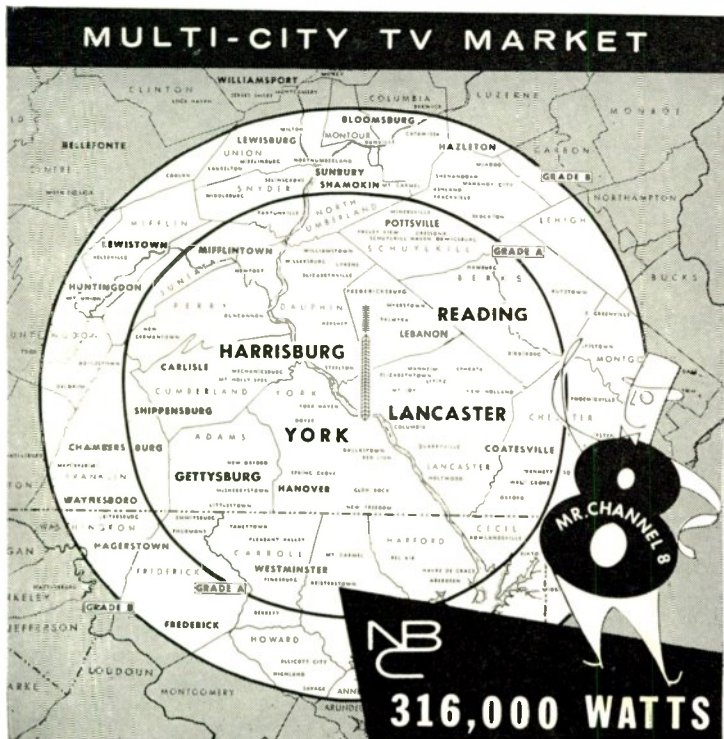
KVOS-TV	Bellingham (Vancouver-Victoria)	CBS
KBOI-TV	Boise	CBS
KBTV	Denver	ABC
KGMB-TV	Honolulu	CBS
KMAU-KHBC-TV	Hawaii	
KTLA	Los Angeles	IND
KSL-TV	Salt Lake City	CBS
KRON-TV	San Francisco	NBC
KIRO-TV	Seattle-Tacoma	CBS



**GREATER CAPACITY
TO RENDER SERVICE**



WGAL-TV does the *BIG*-selling job



This **CHANNEL 8** station is more powerful than any other station in its market, has more viewers in its area than all other stations combined. Hundreds of advertisers rely on its alert ability to create business. So can you. Buy the big-selling medium. Advertise on WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.
STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

TELEVISION

HOLLYWOOD AND TV *Television didn't start there, but much of it has ended up there. The coming-together of the town and the medium was inevitable, but it hasn't happened without a certain amount of shotgun persuasion on both sides. The big persuader: supply and demand. TV needs Hollywood, its resources and its skills, to turn out the miles of film product needed for prime programming hours. Hollywood, its theater product curtailed, needs TV as a customer. The story of a reluctant, but profitable, courtship* **27**

THE FACTORIES *Whatever else is said of Hollywood as a production town, nobody knocks its facilities and its expertise at putting a show together. Most of the prime-time program fare of the three television networks will originate from 21 locations in Hollywood and the immediate surround. This segment of a special report details what each has to offer and how they fit into the TV production picture. Plus a 12-page picture report on the facilities and their product* **34**

THE PRODUCERS *Behind every show is a company that owns it—or several, as the case may be. Behind the 59 prime-time shows Hollywood will provide this fall stand 22 major production companies plus an even greater number of subsidiary ones. A depth exploration of these key companies and the men who run them* **50**

THE COMEDY KINGS *If Hollywood is the reigning city in prime-time television, comedy is the monarch on the throne. Of the 59 shows which will originate on the West Coast this fall, 21 are comedies. Honors as leading producers in the field go hands down to the unlikely, but highly successful, business combination of Danny Thomas and Sheldon Leonard, the first a nightclub singer turned comedy star, the second a movie tough guy turned writer-director-producer, the pair of them among Hollywood's most successful executives. A TELEVISION "Closeup"* **54**

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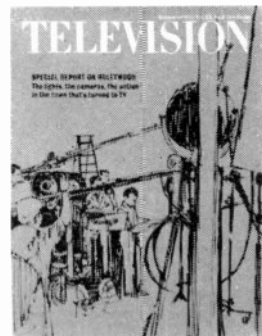
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Cover • Think of Hollywood and an image comes to mind. Chances are it will have cameras, reels of film, mike booms, directors chairs, vast sound stages—all the things you'll find on this month's cover. The amazing thing about Hollywood is that it lives up to all its images, and its reputations, as the reader will find in this issue's special report.



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This is Atlanta!

VETERAN PATTY BERG, one of golf's all-time greats and a member of the Wilson Advisory Staff, is framed by WSB-TV's famous White Columns. Miss Berg and WSB-TV have a lot in common—they're experienced champions and are still winning!

WSB-TV
Channel 2 Atlanta



NBC affiliate. Associated with WSOC-AM-FM-TV, Charlotte; WHIO-AM-FM-TV, Dayton; WIOD-AM-FM, Miami.

Out of lazy, hazy days of summer into hot fourth quarter spot billings

With those lazy, hazy days of summer reruns drawing to a welcome close, network TV this month jumps into another programming season. The Hollywood film factories are humming (see story, page 27), and the network sales staffs are closing in on final fall and year-end spot commitments.

By most estimates, fourth quarter ad pushes will rocket 1963 spot TV spending to a record high. Television sales sources predict that fourth-quarter sales will be 7 to 10% ahead of the same period last year, range from \$750 million to more than \$820 million for the full year (as against approximately \$721.2 million in 1962).

Helping the spot surge along are the early starting dates of the networks' fall schedules. By Oct. 1 practically all network prime-time shows will have been introduced, causing many advertisers to start their spot drives about two weeks earlier than usual.

Most optimistic of anyone, quite naturally, is the Television Bureau of Advertising. TvB already has reported a 20% gain in first quarter spot activity, expects the figures to show a 15% gain for spot TV in the second quarter, 10% gains in both the third and fourth quarters. TvB's first quarter spot estimate reached \$219.7 million. The predicted increases would mean spot billings of \$217 million in the second quarter, \$167 million in the third and \$217 million in the fourth—a full year total of nearly \$821 million.

Helping the networks round out what looms as another record billings year are their daytime schedules, selling for

the fourth quarter and the year well ahead of the 1962 pace. ABC-TV and CBS-TV are reported virtually sold out in daytime for the last three months of the year with NBC-TV on approximately a 95% mark.

On nighttime selling, CBS-TV, solid with 1962-63 hit shows, has had the best sales pace, is close to SRO. NBC-TV isn't far behind. ABC-TV, with the most untried new shows, has found the sales

road toughest, according to one report is still 25-30% unsold in fall season prime time.

Network TV's 1963 pace already on record: For the first six months of the year, according to TvB, billings were \$411,165,900, an increase of 6% over 1962's \$387,772,600.

Daytime billings, the most upbeat network area, increased 14% in the first six months, rose from \$120,780,300 last year to \$137,738,500. Nighttime billings for the first half were \$273,427,400, up 2.4% over 1962's \$266,992,300.

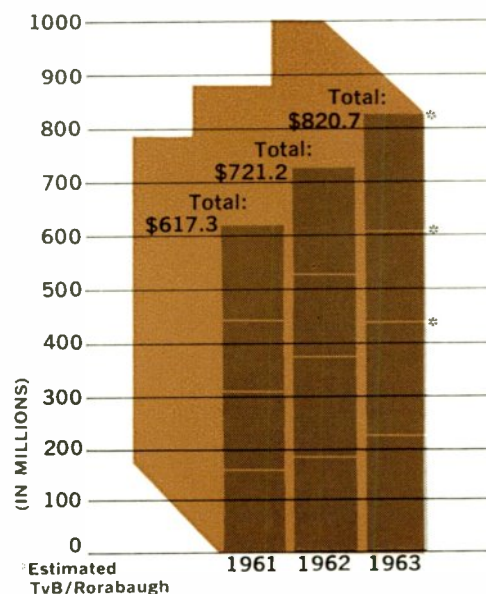
The network split of the first six months' billings: ABC-TV \$109,175,100, up 8.4% from 1962's \$100,690,300; CBS-TV \$157,909,100, an increase of 5.7% over 1962's \$149,443,600, and NBC-TV \$144,081,700, a gain of 1.7% over 1962's \$137,638,700.

■ One thing September brings is an end of the much-criticized but financially rewarding reruns, and this summer TV's cup rerunneth over.

The 1963 rerun cycle was the fullest ever. Statistics supplied last month by the Screen Actors Guild show that television actors hit the jackpot on residuals. SAG-distributed payments in July climbed to more than \$961,000, 42% higher than in July 1962.

Explanations for the rise were laid to an increase in the minimum residual payment from \$90 a show to \$100 and, of even greater dollar importance, an earlier rerun start than in preceding years. The rerun season used to begin in mid-June. This year, reruns were being shown in May and a few were even on in

TV SPOT: STEPPING PRETTY



White lines in vertical bars indicate spot billings by quarters of the years, from the bottom up. Last 1963 figures are estimates.

BUSINESS *continued*

April. They will still start to fade off in mid-September.

The increase in reruns, SAG explains, is caused by the trend to make fewer episodes of a series for each season. The once-customary policy of shooting 39 segments and televising 13 of them a second time to fill out the year is now drifting down to 36 or 34 segments, 16 or 18 weeks for reruns, to reduce costs.

SAG's contract with TV producers now provides that actors must be paid residuals for as many as six reruns. The total payment can reach 140% of the original payment to the actor. Although few series are rerun more than three or four times, the biggest residual payment to actors is on the second showing—35% of the original wage.

For the first nine months of the guild's current fiscal year that began last Nov. 1, TV residuals collected and paid to actors reportedly exceeded \$5.6 million.

■ If TV reruns represent the past collecting current rewards, the future—which involves reruns in a very different sense—is rapidly creeping up on the television industry, indeed may completely revolutionize it.

For years a number of far-seeing TV executives and electronic engineers, and notably RCA-NBC on a corporate level, have predicted the eventual coming of a sort of home entertainment center built around the TV set.

In addition to over-the-air reception, the dream has been for home television tape recorders that store shows for replay at a later time. The recorders could also take tapes of plays or movies—rented or purchased from such distribution centers as supermarkets, libraries and bookstores—for playback through the TV set.

New speculation on TV tape for the home was touched off last month with news out of England of the development of low-cost equipment for home taping of TV programs. Called Telcan, it works the same way as a sound tape recorder, recording both sound and vision simultaneously on standard quarter-inch magnetic tape. Replay procedure is the same, and tapes can be erased and used again.

The recorder, says manufacturer Telcan Ltd., can be made to operate on the 405-line British system, the 525-line American and the 625-line continental

system. It may be on the market next year for about \$173 retail.

Although several U.S. and British specialists in TV-tape research and production claim Telcan needs substantial refinements before it could be commercially practicable here, and tape costs are prohibitive (about \$25 per half-hour spool), Telcan is a breakthrough, one certain to be followed by others.

Aside from the engineering drama of home TV tape, the financial and social consequences for TV and show business are even more intriguing.

With volume duplication of tapes of shows, home box-offices could be possible without the need for the cumbersome wires or scrambling devices of today's experiments in pay television. Reproductions of plays, movies, etc. could be sold as easily as sound recordings or books.

And the producers of plays or films, via home tape procedure, would be able to reach the public without first going through networks or theaters, both limited in the number and kind of productions they can offer. The visionaries claim taped home TV would give viewers the same freedom of choice they have in choosing records or books.

Beyond all this lurks the possibility of a home TV camera linked with the TV tape recorder, whole families going live on tape with anything they want to produce for themselves. The TV industry of today has a lot to think about in a future fast approaching.

■ Back to the present, another fast approaching event—the largest sale in broadcasting history—is nearing completion, subject to FCC approval and a favorable ruling from the Internal Revenue Service.

Transcontinent Television Corp. signed contracts totaling about \$38.5 million early last month for the sale of its TV and radio stations in five markets.

Signing for WGR-AM-FM-TV Buffalo, WDAF-AM-FM-TV Kansas City, Mo., and WNEP-TV Scranton-Wilkes-Barre, Pa., was Taft Broadcasting. Midwest Television contracted for KFMB-AM-FM-TV San Diego, and Time Inc. signed for KERO-TV Bakersfield, Calif.

Time Inc. said it was paying \$1,565,000 for KERO-TV, but TTC and Taft said it was impossible to break down the individual prices on the other stations pending further computations.

The total sales price, based on about \$21.20 per share of TTC stock (1,817,000 shares outstanding), looms as the biggest deal of its kind ever. TTC retains only WDOI-AM-FM Cleveland in the dissolving five TV, four radio station group.

END

The effect was dramatic. A strong NBC outlet became all-powerful. The second station became the first.

What happened? A new 1523-foot tower happened, to replace the old 919-foot tower. A new transmitter happened. A new \$100,000 Telemobile happened. New tape facilities happened. An enlarged studio building happened.

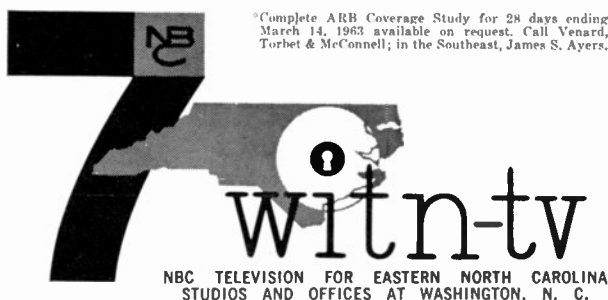
The call letters are WITN-TV, Channel 7, NBC for the Washington-Greenville market.

The facts are these: ARB* now reports a 36.5% increase in WITN-TV able-to-receive television homes in a two year period. A 41.3% increase in net-weekly-circulation total homes. A 38.1% increase in average-daily-net-circulation total homes.

IT'S AS IF A NEW VHF STATION WENT ON THE AIR IN EASTERN NORTH CAROLINA

And this:

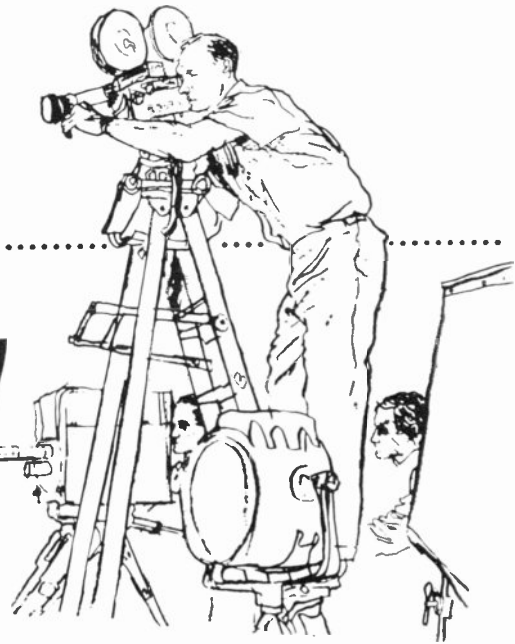
NET WEEKLY CIRCULATION—
WITN-TV —194,600 HOMES
STATION Z—185,100 HOMES
ABLE TO RECEIVE—
WITN-TV —215,000 HOMES
STATION Z—199,000 HOMES



Time Buyers' Bonanza one-minute availabilities

wmal-tv WASHINGTON, D. C.

Call Harrington, Righter & Parsons Inc. for 1-minute spot avails on more than 26-hours of new local programming each week. (Some 20-sec. and 10-sec. avails, too.)



NEWS 7

**6:30-7:30 PM
MONDAY THRU FRIDAY**

Early-evening 1-hour newscast re-designed to even better present the news. Flexible format with the importance of news item determining its position and length. New format tailor-made for participating sponsors.

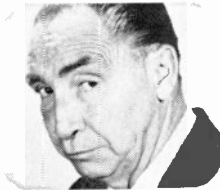
THE SALES ACTION HOUR

5:30-6:30 PM, MONDAY THRU FRIDAY Different show each day:

Cheyenne, Surfside 6, Adventures in Paradise, Checkmate, Maverick



**1ST RUN MGM
30/63 MOVIE**
11:30 PM
Friday



**NAKED
CITY**
10:30 PM Thursday
11:30 PM Saturday



**DICK POWELL
THEATRE**
11:15 PM
Sunday



**THE
FUNNY COMPANY**
8:00-9:00 AM
(M-F)



**DIVORCE
COURT**
1:30-2:30 PM
(M-F)



**BACHELOR
FATHER**
5:00-5:30 PM
(M-F)




wmal-tv abc

The Evening Star Broadcasting Co., Washington, D.C.

boor

Boor or bore, rude or crude, tiresome or annoying, each is equally dangerous to broadcasting. Equally unprofitable, too. Programming a tasteless diet of pap neither nourishes the mind, nor feeds the imagination. People watch. People listen. People know.

POST • NEWSWEEK STATIONS
A DIVISION OF THE WASHINGTON POST COMPANY

WTOP-TV, WASHINGTON, D.C. 
WJXT, JACKSONVILLE, FLORIDA 
WTOP RADIO, WASHINGTON, D.C. 

FOCUS ON NEWS

Pay TV: the noises
grow louder both
locally and overseas;
Broadcast editorial
fight still boils

THE nation's first large-scale test of pay television turned a year old last month. If opponents of pay TV expected a gloomy "annual report" out of WHCT (tv) Hartford, Conn., they were disappointed. But pay proponents had nothing to cheer about either.

While the Hartford pay TV mentors—RKO General and Zenith Radio Corp.—were officially pleased with the first year of the three-year, FCC-blessed test, not everything measured up to expectations.

The experimenters acknowledge that first-run films are still not available for the pay TV subscribers. And the announced goal of some 5,000 subscribers within a year has fallen short by about 2,000.

The first-year report was given by Thomas F. O'Neil, chairman of the board of the General Tire & Rubber Co., parent firm owning WHCT (with the pay TV project being conducted by a GT&R subsidiary, RKO General Phonevision Co.), in association with Joseph S. Wright, president of Zenith Radio Corp., developer of the pay TV system and manufacturer of the technical equipment.

O'Neil said "it is still too early" for conclusions on the test but "the experiment has already shown that we are meeting a public need." The GT&R chairman called program expenditures "consistent" and disconnections and subscriber payment delinquency "remarkably low."

Zenith's Wright also expressed satisfaction with the Hartford test, said "We have always believed that TV could be more than just an advertising medium" and that the "electronic box office" is a way to distribute "the type of top quality entertainment advertisers cannot afford to sponsor but which the American public nevertheless wants to see."

Wright also said Zenith believes commercial TV will not lose by pay TV but eventually will benefit "through renewed interest in TV as a medium . . . encouraging the establishment of new stations and stimulating the creative talents of the entertainment industry."

If no thriving moneymaker (some \$10 million reportedly is being laid out for three years of the experiment), WHCT's backers maintain that the purpose of the test is to get information for the FCC "in its eventual evaluation of the entire subject of pay TV" and "to develop data for our own information."

The report noted that theater operators "are still adamant in their attempts to place embargoes on films for subscription TV" but most major film distributors have been cooperative. WHCT gets the "subsequent first runs" from all the major Hollywood studios except Universal and 20th Century-Fox.

In addition to movies, the Hartford project has telecast about 75 live sports events over the first year, prepared a number of special programs, including the Bolshoi Ballet, Kingston Trio, Anton Chekhov's "A Country Scandal."

And Phonevision last month claimed a first, the videotaping and showing of "Wake Up Darling," a stage play taped during its actual summer stock theater performance. (But commercial TV also could claim the same thunder. A year ago Westinghouse Broadcasting said that it expected to televise several Broadway shows during the 1962-63 season. The announcement was premature but Westinghouse last month did com-

plete plans to tape the Broadway opening of "The Advocate," a new show it's invested \$60,000 in. It will be the first time a current Broadway play has been transmitted at no cost to a TV audience—on Oct. 13 over the five Westinghouse stations.)

■ Zenith may not make a killing in Hartford but last month it was clear that the electronics firm is head over heels in love (or should be) with the current growth of color TV sales for commercial television.

Sparked by a near 100% boost in color set sales to dealers over 1962, Zenith's six-month 1963 profit pushed over \$7.6 million on sales of close to \$166.3 million (vs. 1962 first-half earnings of near \$7 million on sales of \$146 million).

With black-and-white set sales also at new highs for a six-month period, Zenith registered a 45-year company record in both sales and earnings for the first half. It can well afford its end of the costly Hartford pay TV project.

■ Like it or not, the pay TV attempts are growing. Last month brought the announcement of another one. Lear-Siegler Inc., a West Coast manufacturer of space systems and military electronic equipment, and Reuben H. Donnelly Corp., a subsidiary of Dun & Bradstreet, and several smaller investors, plan to move in on Los Angeles and San Francisco with a telephone line subscriber system.

The group will put up a reported \$6 million of the initial capitalization, make a whopping public stock offer of \$22 million, more than any pay group has yet sought to operate with.

The new company is to be called Subscription Television Inc. and the big selling attraction is the baseball games of the Los Angeles Dodgers and the San Francisco Giants. Both clubs are understood to have granted rights to televise home games over the new system starting next year.

■ With pay TV plans proliferating in

the U.S., British television is bracing for its own pay TV trials, scheduled to start by October 1964. By next month the British Postmaster General is expected to name the companies which have been allocated franchises to operate pay tests in England.

Predictions have the awards going to three companies: Choiceview Ltd., owned jointly by the Rank Organisation and Rediffusion; British Telemeter Home Viewing, which holds the British franchise of the American Telemeter system and is staked by Granada and Lion, among others, and British Relay Wireless, composed of Associated British Pictures, Associated Television and British Home Entertainment.

These three major relay groups reportedly control more than 90% of the piped facilities in Britain, Rank and Rediffusion alone having about 50% of the relay business between them.

Hammering out the basics of their operations now, program supply plans are beginning to take shape, notably those of British Home Entertainment, in on the British Relay Wireless System. And BHE is linking with a U.S. commercial TV pro: CBS-TV.

In a partnership arrangement, BHE and CBS will jointly buy and produce theatrical properties, with CBS said to be putting up two-thirds of the money. The properties will be available for sale to pay TV in England and for commercial TV in the U.S. over CBS-TV. (Talent Associates-Paramount Ltd. president David Susskind has been named exclusive representative for BHE in the U.S., will scout properties for production in Britain or the U.S.).

■ Last month, while a new communications satellite, Syncom II, whirled in space, and Telstar II, silent for nearly four weeks, got its communication responses back, things on the ground were short-circuiting between the government-charted Communications Satellite Corp. and the FCC.

It started late in July when the FCC released a letter sharply criticizing Comsat for foot-dragging on an early issue of public stock. The FCC said that decisions "shaping the destinies of the corporation," which should be made by a permanent board of directors elected by the stockholders, might soon have to be made by the interim board. And the FCC broadly hinted that it would approve no more loans to the corporation until "positive steps are taken."

The corporation, which has a congressional mandate to set up and run a world-wide space communication network, immediately denied the FCC allegations, said the stock issue would be

made "at as early a date as the directors determine to be compatible with the public interest and the carrying out of the purposes and objectives" of the law.

In a letter to FCC chairman E. William Henry a few weeks later, Comsat chairman Leo D. Welch formally answered the FCC charges, reiterated Comsat's initial position saying that it hoped, under the proper conditions, to begin selling stock in the corporation in the early part of 1964 and that the directors are not seeking to "prolong their own tenure." The FCC, in effect, was told to mind its own business, let Comsat attend its earthly affairs itself.

But Comsat still has its troubles—appropriations are up in the air, some senatorial opposition to the public-private concept of the corporation was never erased, and there is division of duties trouble with the National Aeronautics Administration. Topping it all may be an investigation of commercial space communications by Representative Oren Harris (D.-Ark.), chairman of the House Commerce Committee. He wants to know what's been going on over the past year, what the current snags are.

In the space hardware department, the latest package, Syncom II, was successfully launched on July 26. With ground signals controlling its space positioning, it seemed to be living up to its design intention, the first synchronous orbit satellite—moving at the same speed as the earth's rotation, a stationary communications vehicle located over Brazil and the Atlantic Ocean, 22,300 miles up.

Syncom II early in its flight successfully transmitted still photos and teletype news dispatches between the U.S. and Nigeria. (Syncom I, launched last February, failed to achieve a synchronous orbit.) Three satellites of the Syncom type, working and orbiting perfectly, may be able to link up almost all the earth's surface for communications relay.

The older Telstar II, launched last May, went silent July 16. It suddenly got its "voice" back Aug. 12. Subsequent pictorial tests worked perfectly. (Telstar I, orbited in July 1962, was completely silenced last February because of radiation damage.)

■ A battle was raging in and out of Congress through July and August on broadcasting's right to editorialize. The probe of radio-TV editorializing came about when a score of congressmen reportedly complained that stations were violating the rules of fair play in their editorials. To find out about it all and determine if new guidance and regulation is needed, the House Communica-

tions and Power Subcommittee went into sessions.

Congressmen, broadcasters and the FCC agreed during the first days of the hearing that licensees and the public need clearer guidelines if editorializing is to continue. The FCC said it could handle the job by making rules or publishing a guide book of "do's and don'ts." The subcommittee indicated legislation would give Congress more direct control of the regulation.

However they cut it, there loomed more regulation in the offing for broadcasters. Congress saw weaknesses in the FCC's rules on editorializing and its general "let-the-broadcaster-decide" standard, the "fairness" doctrine.

Out of session, the fight moved down to the National Broadcast Editorial Conference in Athens, Ga., where broadcasters and congressmen continued to mull their problems. The broadcasters agreed that the primary responsibility for fairness in editorializing rests with licensees and should not be legislated by Congress or placed in rules by the FCC.

Soothing the broadcasters somewhat was the conference stand of Oren Harris, member of the subcommittee which conducted the hearing. He favored broadcaster-developed guidelines for editorials, predicted that restrictive legislation on editorials will not pass during this session of Congress. But he didn't minimize the problem when he stressed that members of Congress are greatly concerned over political editorials and the power they can wield.

A second phase of the broadcast editorializing hearings, sidelined while the Commerce Committee turned its attention to problems surrounding new railroad work rules, will start as soon as time is found. The FCC, meanwhile, appeared to be modifying its earlier stand for new editorial guidance rules, wants to stay with the "fairness" doctrine. A number of congressmen, too, were coming out for the continuation of editorializing with a minimum of regulation so as not to drive editorials off the air.

■ The "fairness" doctrine, drawn up 14 years ago by the FCC to govern programming of controversial matters, also came up in another connection. The Commission told broadcasters to give Negro leaders and spokesmen for all "responsible" groups fair air time on programs dealing with integration.

It was the first FCC directive to offer the industry guidelines on how to handle the explosive Negro topic on the air. The move came on top of increasing Negro pressure for a broadcast voice and accurate portrayal of Negroes in fictionalized and informational programs. END



How to tell 'Opolis from Oranges!

Call it "megalopolis" ... "interurbia" ... or whatever **your** market analyst prefers: it's a new marketing terminology to express current concepts. In Providence, we're in the heart of the East Coast Megalopolis.

We stand out as a 14 county, Providence, Tri-State, **primary** television market. This excludes the three Boston metro counties and leaves 855,000 homes of the 1,606,000 credited to Providence by the 1963 ARB Coverage Study. Let's concentrate on these 14 primary counties. Here's what's new about them:

Total net weekly circulation has increased 47% from 1960 to 1963, up to 1,555,200 according to ARB's Coverage Studies.

Since 1960, these 14 counties have added 110,300 more TV homes able to receive Providence television stations.

In these 14 counties, WPRO-TV's net weekly circulation has jumped by 65,000 homes, up 13% over 1960.

For breakouts according to your needs, contact Blair TV or WPRO-TV sales manager, Al Gillen. Prepare to be impressed.

WPRO 12
TV
PROVIDENCE, R. I.

FOCUS ON PEOPLE



JAMES C. HAGERTY
Vice President-
Corporate Affairs
American Broadcasting-
Paramount Theaters

It lasted exactly two and a half years. Some said it wouldn't go that far. But **James C. Hagerty** is the determined type. Of ABC News, when he joined it as head man in January 1961, Hagerty said: "We are low man on the totem pole . . . we have no place to go but up." On July 23rd Hagerty went "up," elected vice president in charge of corporate affairs for the parent company, American Broadcasting-Paramount Theaters. ABC News, as far as anyone could see, was still languishing third in the network news derby.

In announcing Hagerty's new "corporate officer" standing, AB-PT president Leonard Goldenson said, "He will have more time to devote to all divisions of our rapidly growing company," and has left ABC News "tremendously strengthened." Hagerty himself said, "It's a helluva job . . . I regret leaving the daily news operation, but I've been spokesman for a fairly big company before [the White House under Eisenhower] and that's what they want me to do now."

ABC waited nearly a month to fill Hagerty's news post, reached into NBC News to do it. Moving in as president of the ABC News division (one up on Hagerty's old VP standing): **Elmer W. Lower**, NBC News general manager and number three man. Lower, a broadcast news pro. went to NBC from CBS News four years ago.



BARTON A. CUMMINGS
Chairman of the Board
Compton Advertising

In a realignment designed to place greater emphasis on its creative product and pave the way for the promotion of "younger people into more key management positions," Compton Advertising last month took on a new executive look. **Barton A. Cummings**, 49, moved up from president to chairman of the board and chief executive officer. **Wilson A. Shelton**, 45, went from executive vice president to president.

The revamp followed the retirement of Compton board chairman **Robert D. Holbrook**, 64, a 30-year Compton executive. Cummings had been president since 1955; Shelton had been executive vice president since 1960.

Others advanced: **Allen F. Flouton**, 48, from executive VP to vice-chairman of the board; **John A. Hise Jr.**, 53, and **Willard J. Heggen**, 62, from senior VP's and board members to executive VP's. **H. Reginald Bankart**, 50, was named chairman of the marketing plans board, also heads a newly-created new business department.

Compton's billings have risen from \$45.5 million in 1955 to \$113.7 million in 1962 (\$70 million in TV).



WILSON A. SHELTON
President
Compton Advertising



CHARLES MORTIMER JR.
Vice President
for Television Programming
William Esty Co.

Charles G. Mortimer Jr. stepped higher up into the television hierarchy at the William Esty Co. last month when he was named to the newly created post of vice president for television programming. Mortimer, a production and creative executive with two TV networks prior to entering the agency field, had been Esty's television department program manager.

In his new post, Mortimer continues as head of television programming but in a more broadened executive capacity. He joined the agency in 1957 following duties with ABC-TV as program production manager and supervisor of on-the-air programming. Prior to positions at ABC, Mortimer was with CBS-TV as associate director and producer-director.

Esty, powered by its fat-billing R. J. Reynolds Tobacco account (Camel, Winston, Salem, Brandon, Cavalier) and the Union Carbide consumer products account, put about \$60 million into TV last year.

PRICELESS DOCUMENTARIES

(Not for sale, that is)

"The Troubled Waters"

A study of Maryland's water pollution problem, what it is, whence it comes, what to do about it.

"The Tools Of Violence"

A study of the use of weapons, legal and illegal, by those who break the community's peace; how to stop the flood of lethal hardware that complicates the police problem.

"For Kicks . . ."

A study of the causes of juvenile vandalism which, for example, costs a quarter-million dollars annually in public schools alone . . . and a method of combatting it. (The Maryland Legislature likes our recommendation . . . a bill has passed one House.)

"Futures Indefinite"

A study of the high school drop-out and the frustrating future he faces . . . what makes him quit, and a method of encouraging him to continue his education.

And many, many more . . . produced by the WMAR-TV Public Affairs Department.

*. . . We also have some gems which **are** priced for fall campaigns . . . a few . . .*

Pre-Game and Post-Game NFL, NCAA Football

Lee Marvin presents "LAWBREAKER" 8:30 — 9 P.M. Wed.

(Half sponsorship with Dodge Dealers)

"Dick Powell Theatre", Late Sun. Eve.

(Sold to Foods International, Inc.)

"Twilight Movie", 4:30 — 5:55 P.M., Mon. thru Fri.

(Participations . . . going fast!)

"Dialing for Dollars", 9:40 — 10 A.M., Mon. thru Fri.

(Participations)

. . . and others. Phone Katz . . . or Call Tony Lang DR. 7-2222.

They'll tell you In Maryland Most People Watch—

WMAR-TV 

Channel 2—Sunpapers Television

Television Park, 6400 York Road, Baltimore 12, Md.

Represented Nationally by THE KATZ AGENCY, INC.



WERNER MICHEL
Vice President,
Director Radio-TV
Sullivan, Stauffer,
Colwell & Bayles

When Sullivan, Stauffer, Colwell & Bayles' Philip H. Cohen moved onto the agency's American Tobacco Co. account as management supervisor, with a subsequent advance to senior vice president two months ago, Cohen's long-time post as vice president and director of the radio-TV department was left open. Last month it was filled.

In from Reach, McClinton & Co. where he held the radio-TV reins: **Werner Michel**. Prior to Reach, McClinton, Michel had served as a producer at CBS-TV, for the old Dumont Television Network and for Kenyon & Eckhardt.

In the broadcast specialist spot, which Cohen held since SSC&B's founding in 1946, Michel rides TV billings of about \$12 million.



DRAPER DANIELS
Executive Vice President,
Central Region
McCann-Erickson, Inc.

New Frontiersmen are minus one since veteran ad man **Draper Daniels** quit his government post as coordinator of the export expansion program in July to go back into advertising—as executive vice president of McCann-Erickson in charge of the central region. Daniels, 50, has a reputation as one of the top creative ad men. He left the number-two post (chairman of the executive committee) at Leo Burnett last summer—after a brilliant eight-year rise at the Chicago agency—with a Kennedy appointment to the Commerce Department. He leaves it amid speculation that he was dissatisfied with its scope.

The new job marks Daniels' second tour with McCann; from 1944 through 1946 he worked with company creative head Jack Tinker. Daniels again is Chicago-based, vows to make it a "hot" territory.



ALBERT P. KRIVIN
Vice President and
General Manager
KTTV Los Angeles

Metropolitan Broadcasting Television last month reshuffled part of its station high command, a move necessitated by the Metromedia division's recent purchase (for nearly \$10.4 million) of Los Angeles independent KTTV (TV), Metro's seventh TV outlet.

In to head up the KTTV operation as vice president and general manager: **Albert P. Krivin**, moving west from the top job at Metro's KMBC-TV Kansas City. Krivin's vacated post went to **Mark L. Wodlinger**, former vice president and general manager of WZZM-TV Grand Rapids, Mich.

(WZZM-TV, which went on the air last year, picked general sales manager **Harold C. Sundberg** to succeed Wodlinger. Sundberg, seven months at WZZM-TV, previously had been general manager of WMBD-TV Peoria.)

Krivin, former general sales manager of KYW-TV Cleveland, has been in broadcasting since 1951, was appointed to the KMBC-TV post in 1961.



MARK L. WODLINGER
Vice President and
General Manager
KMBC-TV Kansas City



PHILIP LESLIE GRAHAM
President
Washington Post Co.
(Post-Newsweek Stations)

Philip Leslie Graham, 48, left a lot—a rapidly expanding communications empire that included the *Washington Post*, *Newsweek*, two art magazines and a pair of profitable broadcasting outlets, WTOP-AM-FM-TV Washington and WJXT (TV) Jacksonville, Fla. Voting control of the properties passed on to his widow, Mrs. Katherine Meyer Graham, after Phil Graham took his own life last month.

Graham, president and chief executive officer of the Washington Post Co. (Post-Newsweek Stations), had been suffering from a mental ailment that intermittently removed him from his daily work.

South Dakota born and a lawyer by training, Graham married into publishing in 1940, was a brilliant manager of the *Post* and its expansion program. He was said to have had a hand in arranging the 1960 Kennedy-Johnson ticket, suggested LeRoy Collins for the NAB presidency.

GROUP W MEANS HISTORIC PRECEDENT

A BROADWAY OPENING ON TELEVISION

This fall television audiences in Boston, Baltimore, Cleveland, Pittsburgh and San Francisco will share with the opening night theatre audience in New York an unprecedented excitement. On opening night, all five stations of Group W—Westinghouse Broadcasting Company—will present a telecast of the William Hammerstein-Michael Ellis production of "The Advocate," a new play by Robert Noah, starring James Daly. "The Advocate" has been selected by the American National Theatre & Academy for presentation this October at the ANTA Playhouse. ■ For the first time a telecast will coincide with the actual opening of a play on Broadway. ■ Here is an event of major significance to the theatre and to television. It is the result of a joint venture without precedent in broadcast and theatrical history. For Group W particularly, it is a journey into an exciting area... one that represents a new source of programming for television.



BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KDKA · KDKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WOWO
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

Danish: On quality,
or the sometimes
lack of it in TV

McGannon: On freedom,
or how not to
lose it in TV

Downs: On advertising,
and what it has to do
with freedom, and TV

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Roy Danish, director of the Television Information Office, at the Syracuse University Radio-TV Center Commencement Convocation in Syracuse, New York:

IF communication research proves anything, it shows clearly that people are not nearly the gullible fools that some critics of the mass media take them to be, nor nearly so suggestible.

"How, then," you may justifiably ask, "do some of the dull or annoying things that I see on television get there?"

Well, for one thing, there are differences of taste; a mass medium has an obligation to try to appeal to a large number of tastes.

And secondly, we should not rule out the possibilities of error, incompetence, and shortages of creative talent. The lawyer's mistake is in jail, the doctor's is buried, but the broadcaster's may be visible in 50 million American homes.

No professional ever starts out saying "Today, I'm going to make a bad commercial," or "Next week, let's do a sloppy show." Max Shulman, himself a writer, author of "Barefoot Boy with Cheek," "Rally Round the Flag, Boys" and "Dobie Gillis," spotlighted the shortage of writers in an article in *The Yale Review*.

He wrote: "The shortage of good writers has been the curse of entertainment ever since the beginning of entertainment. In ancient Greece the citizens of Athens were treated to six plays a year; four were bad and one was shaky. On modern Broadway something like 100 plays come in each year; 90 are bad and four are so-so. Book publishers issue some 2,500 novels each year; 2,300 are bad and 11 are dirty. Hollywood makes 200 features a year; 164 are bad and 21 are remakes. Magazines publish 8,000 stories a year; two are good."

Mr. Shulman went on: "Television's abundant troubles are caused by bad scripts, not by networks, agencies and sponsors taking beautiful scripts and reducing them to rubble. When a beautiful script appears—an occurrence almost as frequent as Halley's Comet—it not only gets produced, but the author is embraced and feted and signed for six more scripts, all of which will be bad."

Even making allowances for Mr. Shulman's tongue-in-cheek, the point is unmistakable: If we expect television to come up with a "Macbeth" or even a "Gone with the Wind" every Tuesday, we are bound for disappointment. Great talent has always been in short supply. But, this does not mean that the television professional will give up trying to find it. ■

BROADCASTERS AND THE FCC

Donald H. McGannon, president of Westinghouse Broadcasting Company, at the Multi-national Communications Specialists Seminar conducted by Brandeis University in Waltham, Mass.:

I STRONGLY believe that if a broadcaster goes into this business worried about the FCC and what they are going to do, he probably will never achieve a degree of accomplishment or realize his potential because he will constantly be inhibited on one hand, or perhaps so limited in his stimulation that he'll miss capturing the potential of these media.

I don't think it's possible to operate in this business in a cynical way, and if you do, I think you're aborting the very nature, the very concept of these media. I think if you choose to let your standards be those which you think the FCC has considered adequate, you'll fall short of the mark that the media are capable of accomplishing.

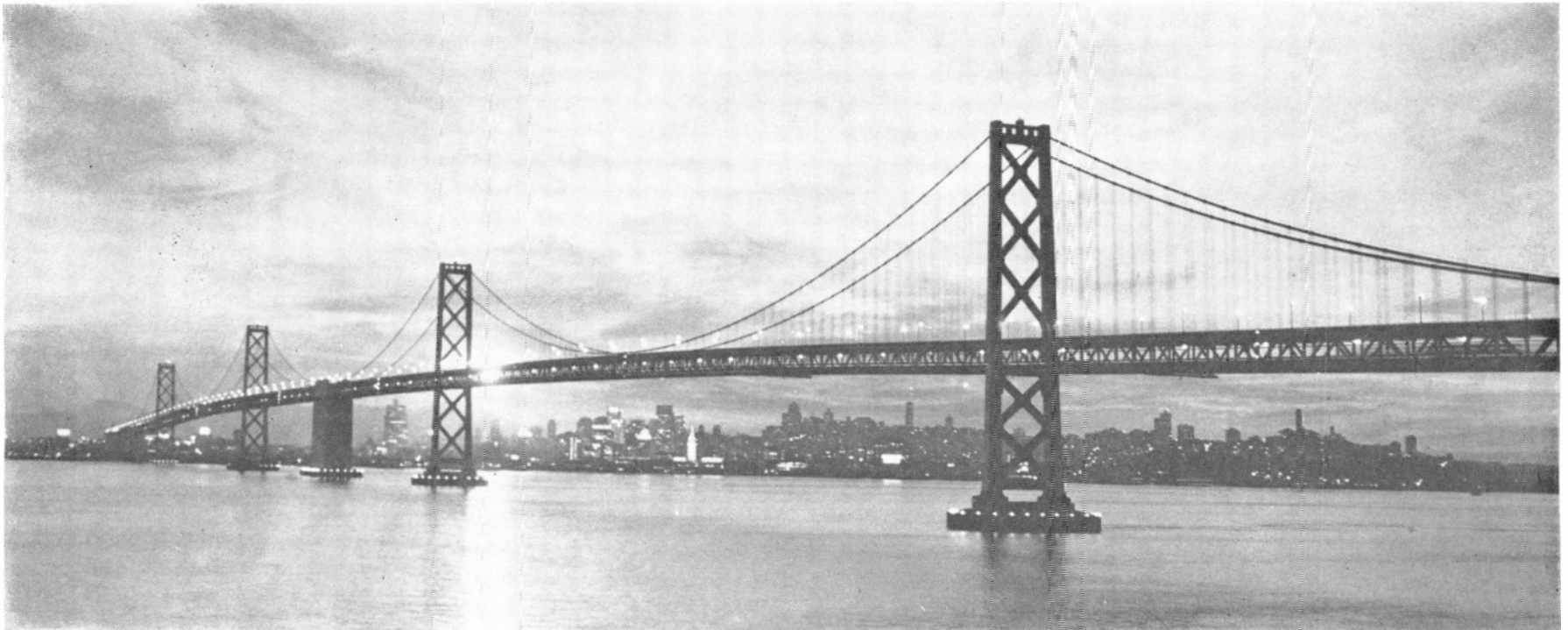
You can't focus upon the FCC situation and decide you will go only so far in the matter of public interest or you'll be looking at the hole instead of looking at the doughnut. You'll be looking at something that's rather minuscule and small instead of exploring the larger world of broadcasting.

And so in my point of view, I rely very heavily upon the legal safeguards of the First Amendment which guarantee us freedom of speech and upon the anti-censorship provisions of the Federal

ACCEPTANCE

... 23 of the top 25 national spot TV advertisers bought KTVU last year.* Here is evidence of advertisers' acceptance of the San Francisco Bay Area's independent television station Programming which meets the varied tastes of the Bay Area TV audience is one reason for this acceptance Clean commercial scheduling with no triple spotting and no product conflicts is another For greater effectiveness, join the advertising leaders and buy KTVU.

*Based on TVB estimates of top 25 national spot advertisers in 1962.



The SAN FRANCISCO-OAKLAND BAY BRIDGE, linking the East and West Bay cities is crossed by more than 100,000 vehicles each day. On June 14, 1963, a new traffic record was set when 141,354 vehicles passed through the bridge toll gates. Completed in 1936, the span is 8¼ miles in length, including access roads. Photo by Mike Roberts

The Nation's LEADING
Independent TV Station

KTVU
CHANNEL **2**

SAN FRANCISCO-OAKLAND

Represented Nationally by H-R Television, Inc.

You can't cover Indianapolis with Indianapolis TV!

**The Indianapolis Market, we mean!*

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV*

CHANNEL 10
TERRE HAUTE,
INDIANA

**An affiliate of WTHI AM & FM*



**WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station ***

(March 1963 ARB)

**except Indianapolis*

PLAYBACK *continued*

Communications Act as the protection against ultimate government impingement upon what is said on the air or how it is said—in other words, censorship.



Hugh Downs, TV personality, before an Alberto-Culver sales meeting in Chicago:

ALl television is educational whether it is labeled educational television or not, and by all television I mean advertising as well as entertainment—promotion as well as editorial material. This

is not to say that all television has always purveyed truth; education can be true or false. The ethical question arises when we examine what values they impart. In the case of television advertising the ethics are obvious, and outside of a few boat-rocking episodes have shaken down to a steady tenor.

It is true we share a tradition of considerable glory. Nothing can be fairer or more moral or more a manifestation of freedom in a free land than exhorting people to purchase and try a product when they are free to purchase others.

Of the many aspects of Marxism that boomerang on those who tout it as a road to utopia, the aspect that is most obviously in reverse gear is the communist attitude toward buying and selling: the communist scorns free enterprise and claims it to be an avenue to concentration of wealth into the hands of the few (failing naively to foresee democracy's ability to self-regulation). Lenin wrote before World War I that the United States would be finished before the

1930's because by that time all the wealth would belong to a very few. He failed to see antitrust legislation—he failed to see that industrial prosperity is prosperity for the proletariat—he failed to see that free enterprise, stimulated by competition in the market place, provides the ultimate matrix of freedom for the buyer. The obvious sterility of the communist market place is by now painfully clear, even to them: the citizen of a communist country without freedom of choice finds the product inferior and the wealth concentrated in the hands of the state.

Advertising is propaganda, true, but the plurality of persuasions that make up diverse advertising propaganda is of the very fabric of freedom for the people at whom it is aimed. They remain free to try the product or to reject it, or to try it and reject it, or, oh happy state! to try it, and finding it of passing excellence, to stay with it. Nothing Jefferson or Tom Paine or Patrick Henry ever dreamed of is freer. ■

WORLD'S SMALLEST LIGHTEST TRANSISTOR TELEVISION RECEIVER

Compare the unmatched specifications below! Dimensions are 6 in. wide x 6¼ in. deep x 4½ in. high.

Weight only 5½ lbs. (with A.C. power source 7½ lbs.)

Superior Local and Suburban Reception with built-in Mesa-Transistor super high sensitive, which gives you a brighter, clearer picture plus rich contrasts between black and white shades.

Square-cornered tube prevents picture corners from being cut off.

MICRO 6 may be used outdoors as well, and with your automobile with MITSUBISHI's special car accessories. For the image is clear and vibration proof.

Enjoy your vacation with this handsome MICRO TV and take it along wherever you go.



MITSUBISHI
MICRO SIX



MITSUBISHI ELECTRIC CORPORATION

Head Office: Mitsubishi Denki Bldg., Marunouchi, Tokyo Cable Address: MELCO TOKYO



LETTERS

WASHINGTON'S SENTIMENTS

As a member of the Interstate & Foreign Commerce Committee which handles legislation pertaining to television, I am always glad to know the improvement made by local stations in their service to the public. I was particularly glad to note that locally produced special programs and religious programs have increased over the past two years. REP. SAMUEL N. FRIEDEL (D-Md.).

This most excellent magazine clearly shows the fine local programming being provided by television stations across the nation. SEN. HENRY M. JACKSON (D-Wash.).

... I was most interested in the editorial which appeared therein, entitled "The Myth About The 'Public Airwaves.'" This editorial very lucidly makes a point that has seemingly been completely overlooked by those advocates of more governmental control. With your permission, I plan to insert this editorial into the *Congressional Record*, with appropriate concurring remarks. SEN. GORDON ALLOTT (R-Colo.).

... It is my feeling that there is strong sentiment in the Congress in opposition to the position expressed by former FCC Chairman Newton Minow. Indeed, many of us would like to "free" the airwaves from strong bureaucratic regulation and control. REP. ROBERT McCLODY (R-Ill.).

... Television is, of course, a fine medium, and I am sure that local public service programs will contribute much to the vigor of the television system. SEN. JOHN SHERMAN COOPER (R-Ky.).

It certainly gives the reader an overall picture of local television programming as well as illustrating the spirit of public service found in the television industry, locally as well as nationally. SEN. JACOB K. JAVITS (R-N.Y.).

I'm glad to see national interest in local

public service programming just as I am glad to see local interest in national problems. To be well informed, viewers need both. REP. ROBERT B. DUNCAN (D-Ore.).

As the only advertising man in Congress, I wish to congratulate you on this fine magazine. REP. BOB WILSON (R-Calif.).

Let me congratulate you on publishing a very interesting report on local programming. SEN. EDMUND S. MUSKIE (D-Me.).

Your presentation of the variety of programs available shows the importance and versatility of television as a medium for the communication of ideas. I shall eagerly look forward to the continuation of entertaining and educational programming on our local Massachusetts stations. SEN. EDWARD M. KENNEDY (D-Mass.).

I am pleased to note the sampling of local programming that is being presented on stations of all sizes throughout the nation, and as a sincere fan of television, I look for even greater achievements from your industry in the years ahead. REP. D. R. MATTHEWS (D-Fla.).

I have read this overview of today's television system with much interest and, as a result, understand more clearly the effect of the television setup. REP. SILVIO O. CONTE (R-Mass.).

... I found it most interesting, and commend you for this special look into the outstanding work done by local TV throughout the country. SEN. HERMAN E. TALMADGE (D-Ga.).

It is an acute reminder of the great strides in almost every field which have been made with the help of your television industry. SEN. LEN B. JORDAN (R-Idaho).

... I found its treatment of the subject most interesting and informative. E. WILLIAM HENRY *Chairman, Federal Communications Commission.*

APPLAUSE

I had to drop you a line to say that your profile on Oren Harris [July 1963] was, without doubt, the most masterful piece of writing I've ever seen in a trade magazine or in any general circulation magazine for that matter. It's a classic that I will keep at ready access as a standard to strive for in this business of words and ideas. ALICE KOCH *Assistant General Manager, KMOX St. Louis.*

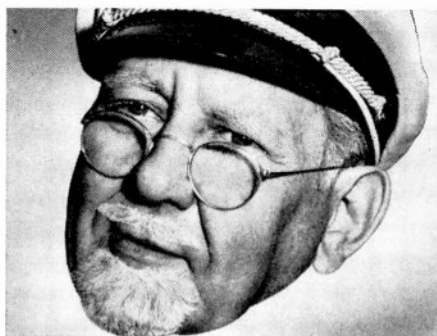
MORE APPLAUSE

As a more than "just interested" reader of your fine article regarding outdoor advertising, I want to compliment you

Available weekdays in Pittsburgh:



KAY CALLS • 9 a.m.



CAP'N JIM'S POPEYE CLUB 4:30 p.m.



LUNCHEON AT THE ONES 1 p.m.



BY WILLIAMS MICKEY MOUSE CLUB 5 p.m.

CHANNEL 11 ^{WB} WIIC

REPRESENTED
NATIONALLY
BY BLAIR TV

on the factual fundamentals and philosophies which you have so well put into words. It is true we have faults and have made, and will continue to make, mistakes. I think it is well that these be aired to many people and particularly some of our own. **KEN RECTOR** *Vice President, The Packer Corp., Cleveland.*

PLEASE SHIP COLLECT VIA PARCEL POST 10 COPIES OF YOUR JULY ISSUE CONTAINING THE ARTICLE ON OUTDOOR ADVERTISING. **MRS. JOHN R. GATLEY**, VICE PRESIDENT, MIDDLETON INC., DALLAS.

AND A BOO

I always look forward to getting my copy of TELEVISION MAGAZINE because I enjoy the thorough and professional way the editorial staff handles the stories. I am most disappointed, however, in the lengthy feature story in the July issue devoted to outdoor advertising. I am somewhat baffled that author Gelman's article, which I am sure was based on extensive research, fails to include 3M's National Advertising Company, an advertising service organization which creates, manufactures, erects and maintains various outdoor advertising displays on a nationwide basis. **WALTER S. MEYERS** *Vice President & General Manager, 3M National Advertising, Bedford Park, Ill.* [Editor's Note: The article was a profile of the outdoor industry and not a story on all the companies in the field.]

INTERNATIONAL PLAYBACK

We have read with great interest the article on international television [July 1963] and have also found most enlightening the complete list of television facilities throughout the world. I feel confident that this particular issue will be of considerable interest to the Departments in London who concern themselves with international television problems. **M. A. ROBB** *Information Minister, British Embassy, Washington, D.C.*

With reference to the article on international television [which] states that earlier this year we were in on a deal with Translux's production of the *Mighty Hercules* cartoon series. This is a misnomer and tends to give the impression that we were connected or associated with Translux, which we are not in any manner. In our capacity as U.S.A. programing representatives for CFCF-TV Montreal we suggested to Roger Carlin, Translux's associate producer, that by doing the sound portion of the series in Canada (preferably using CFCF-TV facilities) they could acquire Canadian production quota status. As overseas station purchasing representatives, it would be against our policy to be associated with any film producer. **CHARLES MICHELSON** *President, Charles Michelson Inc., New York.*

NOW!

WNEM-TV
MICHIGAN'S

TOWER of SALES POWER

SELLS
THE NATION'S
40th
RETAIL MARKET:

FLINT • SAGINAW • BAY CITY



today **WNEM-TV** ...

is the direct channel to a total effective buying income of \$2,875,469,000.

DRUG SALES

34th Nationally—(\$73,008,000)

AUTOMOTIVE SALES

35th Nationally—(\$354,205,000)

FOOD SALES

37th Nationally—(\$469,063,000)

With complete studio facilities in Flint's Pick-Durant Hotel . . . plus comparable broadcast studio facilities on Becker Road in Saginaw . . . WNEM-TV is the only station in Eastern Michigan providing complete local service for an area rather than a single city.

WNEM-TV's nine years of proven sales success confirm Channel 5's complete coverage of the Nation's 40th Retail Market—FLINT-SAGINAW-BAY CITY. Plus, of course, all of Eastern Michigan!

For details on Eastern Michigan's only color everyday station . . . call Edward Petry & Company, Inc. ☎☎☎

FLINT offices and studio

Pick Durant Hotel • Flint, Michigan • CEDAR 5-3555

Saginaw - Bay City offices and studio

5700 Becker Road • Saginaw, Michigan • PLEASANT 5-8191

Copyright: Sales Management, Feb. 1, 1963, Survey of Television Markets; further reproduction is forbidden.



WNEM-TV

NB

SERVING FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK



Delivers a large and responsive child audience with an exceptionally large bonus of women viewers, at new weekly rate.

HERE'S HOW IT WORKS

YOU BUY a strip of 5 one-minute announcements weekly in "Birthday House," 9-9:30 AM Monday-Friday.

YOU GET the benefit of the strip rate which brings the cost per spot down to \$252 or \$1,260 per week.

AND you get the tremendous sales response which comes when children and mothers together see your messages.

IT GIVES YOU MORE FOR YOUR TELEVISION DOLLAR

Ask your WNBC-TV or NBC Spot Sales Representative for complete details.

WNBC-TV 4 NEW YORK

FOCUS ON TELEVISION



Gelman interviewing production supervisor Norman Powell at Four Star

It takes a heap of talking to make a special report. Between them, associate editor Morris J. Gelman and staff writer Deborah Haber talked for five weeks on the West Coast in doing the research which resulted in this month's issue. More weeks than that were expended in reducing it all to the word and picture reports that occupy our attention, and our readers', this month. It's our guess that readers who've never been west of the Hudson will be impressed and informed by the pages which follow, and that even those who've never been east of Las Vegas may learn a thing or two they hadn't known.

The Gelman-Haber safaris were both made in mid-summer, which may not be the ideal time for New Yorkers to be on the West Coast but assuredly is the right time to catch TV production at its peak. When it's re-run time on the networks it's first-run time back on the ranches—and the back lots and the sound stages—where Hollywood performs its cinematographic handstands for television. And to judge by hotel registries in L.A., our reporters weren't the only ones westward ho-ing at the time. Most major New York program executives were in town at one time or another during the summer.

Among the many things Hollywood is—as our writers' feet and our comptroller's mutterings will attest—is big. The bigness is an asset when it comes to making pictures but somewhat of a handicap when it comes to reporting. Gelman was told when he hit town that if he came away with as much money as he did mileage he'd be in good shape. As it was he came away with no money at all, as well as with hard-earned knowledge that they enforce the pedestrian laws in L.A.: he was fined for jay-walking.

Our Miss Haber—who goes in more for hacking than for hiking—had her own woes to tell about in the transportation vein. As she tells it—in person and on her expense account—in Hollywood it's a \$5 cab ride just up the driveway of the Beverly Hilton.



Haber with Leonard of T and I.



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14 exploitable new features! The TOP DRAW GROUP!
An exciting package of truly adult entertainment for television.

THE HEAD — Diabolical Science Fiction

MAN IN THE MOON — Hilarious

Astronaut Comedy

SECRETS OF THE NAZI

CRIMINALS, Plus Featurette

THE BATTLE OF STALINGRAD —

Revealing Documentary

THE CASE OF DR. LAURENT —

Shocking Medical Drama

NUDE IN A WHITE CAR —

Suspense Mystery

THE LOVEMAKER — Tender Love Story

POOR BUT BEAUTIFUL — Teen-Age

Laugh Riot

ROCKET FROM CALABUCH —

Wild Comedy

THE TAILOR'S MAID — Comedy

Laugh Riot

AND THE WILD, WILD WOMEN —

Womens Prison Drama

THE PASSION OF SLOW FIRE —

Murder and Suspense

THE SAVAGE EYE — Shocking Exposé

CLOSE-UP — Political Drama

OPEN SECRET — Gangster Mystery

Also ask about Trans-Lux's "AWARD

FOUR" headed by Academy Award

winning "LA STRADA."

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*Starring
William Shatner*

".....He was the adventurer complete. He loved to stake his all upon a chance. Obstacles, perils, hardships, only stimulated him and in terrible situations he could infect his men with his own soaring spirit because they knew he would always do more than he asked of them....."

*Edith Hamilton
"The Echo of Greece"*

*Albert McCleery
Producer*

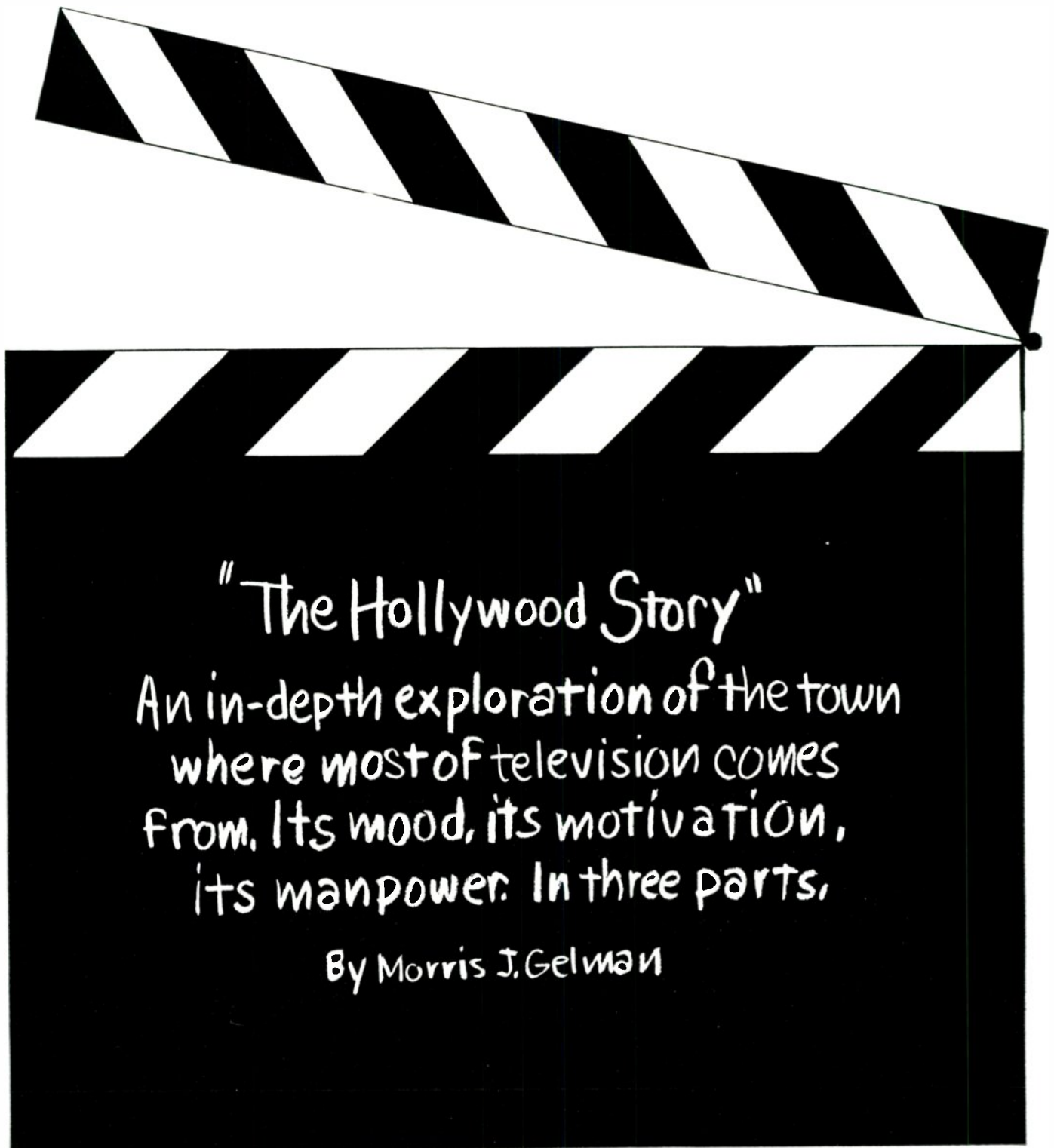
*Pilot Script Written by
Robert Pirosh*



*Selig J. Seligman
Executive Producer*

One Hour Weekly for ABC-TV • NOW IN PREPARATION

TELEVISION



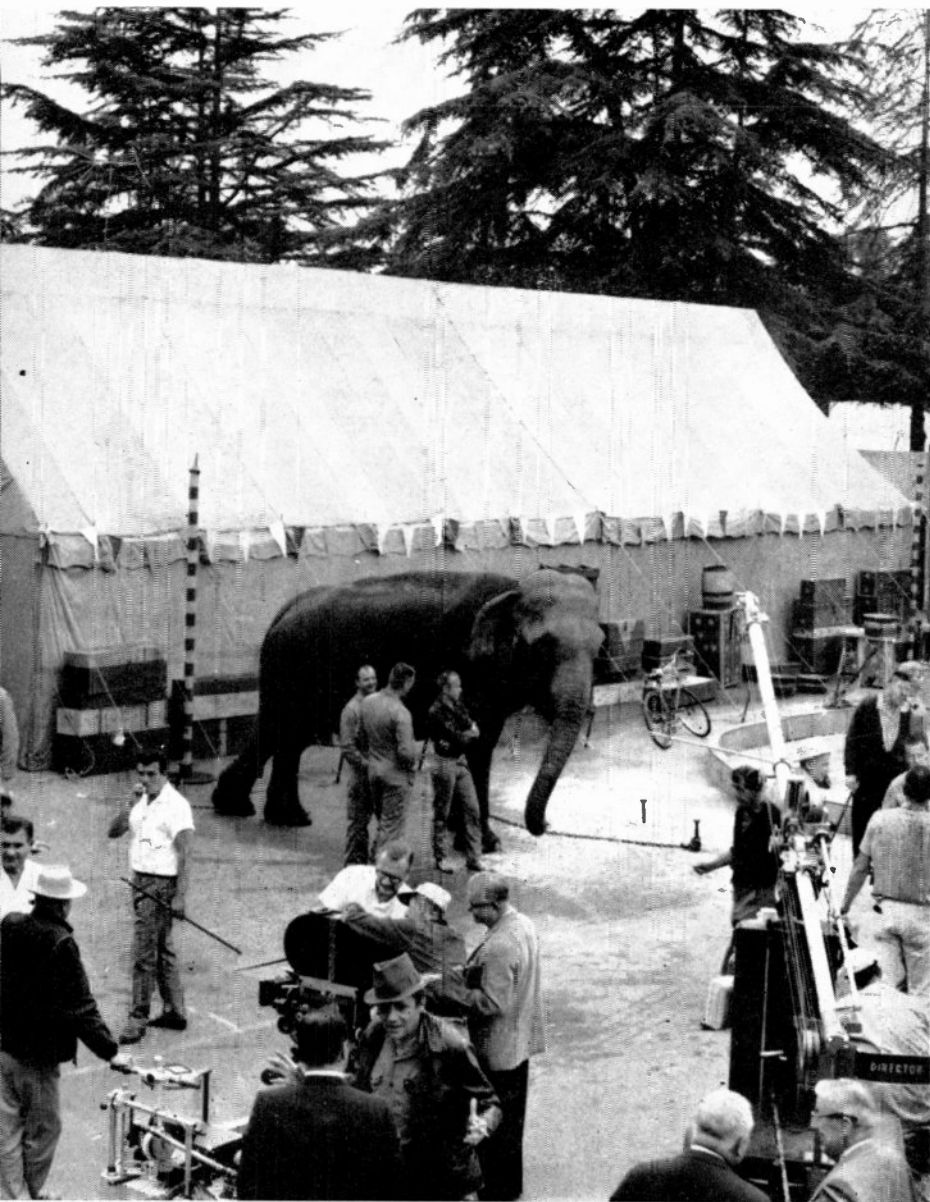
"The Hollywood Story"

An in-depth exploration of the town
where most of television comes
from. Its mood, its motivation,
its manpower. In three parts,

By Morris J. Gelman

PART I

There's this about that Hollywood-TV marriage: the dowry may be welcome



FROM a distance it looked like any two-elephant circus camped outside a prairie town. The elephants were staked near a couple of camels and several llamas. Confined in a scattering of cages were a lion, a tiger, a leopard, a puma, a bear and a chimpanzee.

At large among the caged and tethered wildlife were a dozen girls in tights. Some lay supine in the sun. Others talked and laughed. One was writing on a pad of stationery balanced on her bare knees.

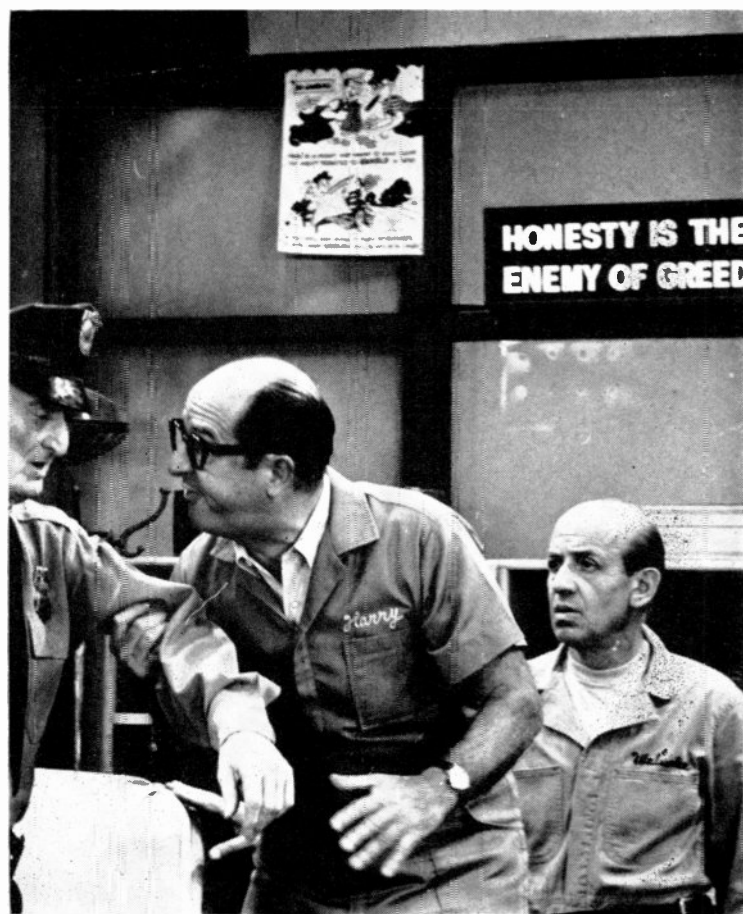
At closer range a circus buff could tell that this wasn't quite the real thing. The animals were too sleek and fat, the girls too clean and pretty.

"OK," a voice shouted loudly, "here we go. Quiet please."

Jack Palance flicked a riding crop against his boot, took a position before the camera and spoke a line.

"Great," said a man in a red baseball cap. "Print it."

Another scene in ABC-TV's new series, *The Greatest Show on Earth*, was in the can, and already the crew on Desilu's Culver City lot was setting up the next shot.



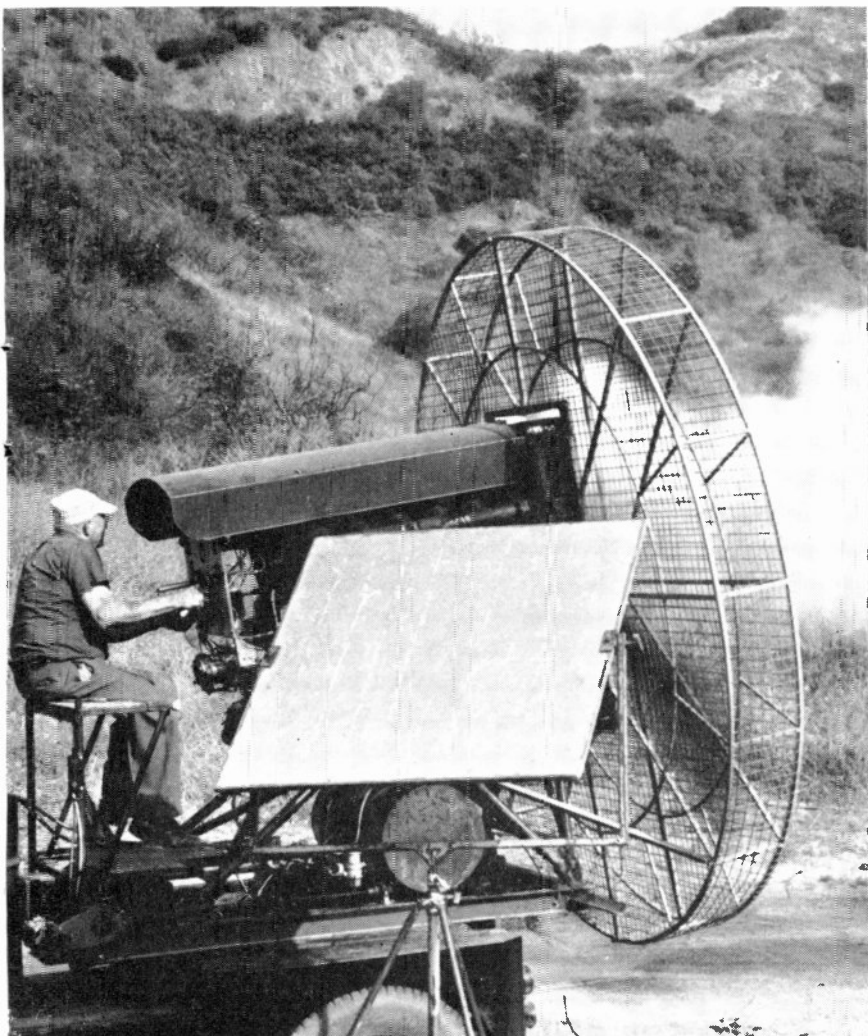
THE sign over the door to stage 10 on 20th Century-Fox's Westwood lot read "Osborne Industries." Inside in one brightly lit corner of the huge stage, Phil Silvers was rehearsing. He snapped his fingers at the script girl. "Gimme a line, baby, gimme a line."

Silvers, in CBS-TV's *The New Phil Silvers Show*, plays a Bilko of the factory. He's the maintenance foreman of Osborne Industries, a fictitious firm set up for the show.

All the scenes of action at Osborne Industries are contained within stage 10 in sets depicting the plant superintendent's office, the alcove outside his office, a loading zone, an "outdoor" lunch area, a warehouse, a boiler room, a company club room, a section of the factory containing heavy machinery and Silvers' office, which is the lair of a two-faced mechanical genius. In one setting, the wily foreman's cubicle is a model of austerity relieved only by a portrait of the boss and a sign reading "Honesty Is the Enemy of Greed." When Silvers punches the boss's portrait on the nose, the office is at once transformed into carpeted and paneled opulence. If an executive invasion is threatened, one word in the motto lights up—"Enemy"—and Silvers can sweep away the plush trappings by punching the boss's nose again. The illusion is achieved by sliding sets and film editing. All the sets for the *Silvers* show on stage 10 are permanent, prelit and ready to be put into operation at a director's command.

"Here we go, boys," said the director. "Let's have it very, very quiet. Action."

but the bridegroom's still reluctant



IT was 8 a.m. of the fifth day of shooting on "Fire in the Mountains," an episode of ABC-TV's *The Fugitive*, which is co-produced by QM Productions and United Artists-TV. In the Hollywood Hills a wind machine was started to simulate the fury of a fire. The director blew a whistle, and a truck carrying a dozen firemen raced down a hill and screeched to a stop. The whistle blew again, and the firemen climbed out of the truck and gathered around David Janssen, the star of the series, and Alejandro Rey, co-star of the episode. All had been on call since 7:15, and it was time for a coffee break. They gathered around the caterer's truck that had brought coffee and doughnuts and would return at noon with lunch.

Altogether a crew of 85 queued up at the truck. They included an off-duty policeman, still in uniform, who had been hired to keep outsiders from the area of shooting, a mountain patrolman who would know how to handle a brush fire if one started accidentally, a nurseryman, a first aid man, a generator man, five special effects men, an extra grip and two night watchmen. Location work adds to the production payroll.

"This working out-of-door's makes me hungry," said a sun-burned electrician. "I hope we have something good for lunch."

THE studio guide paused at one of the dozens of clothing racks in the wardrobe building at Metro-Goldwyn-Mayer.

"This," he said, "is Mickey Rooney's wardrobe from the first picture he made with us to the last."

On one hanger was a tweed jacket and a pair of knickers.

"Rooney wore this in one of the first Andy Hardy pictures," the guide said. "All of these costumes bear the names of stars who wore them. They're all catalogued and filed so we can get to them at a moment's notice."

"We never throw anything away," he said as he walked past a rack of dragoons' uniforms. "We've got stuff here that dates back to the 1920's. It's stuff you couldn't buy or get anywhere else. It's one of our hidden assets."

Hidden or not, MGM's wardrobe supply is undeniably an asset, as is a Desilu lot that can accommodate a circus or a 20th Century-Fox sound stage big enough to house a factory with room to spare or hill country that can be made to look like the wildest of mountain terrain. And the biggest asset of all is the containment of all these plus an almost unlimited range of other facilities within an area that can be spanned by an XK-E before it gets out of third gear.

Hollywood and television were made for each other, although it took a shotgun marriage to get them together. Even today, Hollywood is not entirely comfortable in the arrangement. With the decrease of theatrical film production, Hollywood has been kept alive by television film production, but it occasionally gives evidence of aching for the past. All over Hollywood the cry seems to be: Thank God for television. It replaced the aging movie monarch and saved our skins . . . but God save the king and restore his power.

"I hardly watch television," says a still photographer working on a stage where a TV series is being filmed. "All they have on is junk."

"I much prefer working a feature film to this. Everything happens too fast here. You never know what's going on," adds the veteran photographer who once was a staff man with a major movie producer but now gets \$75-a-day working free lance, mostly on TV shows.

"Television opened a lot of jobs for us," says Wilfrid Cline, head cameraman on the *Robert Taylor Show* (the hour-long series, a Four Star production scheduled to make its network debut this month, has since been canceled by NBC-TV in favor of Warner Brothers' *Temple Houston*). "There's really not too much difference between working features and TV, but I prefer features. In TV you have to be faster; there's not too much time to paint a picture."

This kind of sentiment is by no means unanimous in Hollywood. There is the example of the studio publicist who until recently had worked with motion pictures since 1930. Now associated with the television arm of his company, he insists that he's happier since making the switch.

"The pace of movie production is so slow," he explains. "I used to get restless. With television there's always something happening, turning over, changing. It's more exciting and the best thing that ever happened to this town."








Still, Hollywood's prevailing winds blow decidedly against television. Hollywood is a town where word of a new feature film production is cause for celebration. It's a place where many of the famous movie production landmarks such as the Hal Roach Studios have been turned into parking lots or apartment buildings and where such a giant motion picture factory of yesterday as RKO Studios has

[Text continues on page 32]










SUNDAY

Time	ABC	CBS	NBC
6:30		 MR. ED Filmways TV Prod. General Service Studios \$48,000	
7:00		 LASSIE Jack Wrather Prod. Desilu-Gower Studios \$47,500	 BILL DANA SHOW Amigo Prod. Desilu- Cahuenga Studios \$52,500
7:30		 MY FAVORITE MARTIAN Jack Chertok TV Inc. Desilu-Gower Studios \$57,500	
8:00	 THE TRAVELS OF JAMIE McPHEETERS MGM-TV MGM Studios \$120,500		 WALT DISNEY'S WONDERFUL WORLD OF COLOR Disney Prod. Disney Studios \$110,000
8:30			 GRINDL David Swift Prod. Columbia Studios \$42,000
9:00	 ARREST AND TRIAL Revue Prod. Revue Studios \$180,000	 JUDY GARLAND SHOW Kingsrow Prod. CBS Television City \$156,500	 BONANZA NBC-TV Prod. Paramount Studios \$115,000
9:30			
10:00			
10:30			
11:00			

MONDAY

Time	ABC	CBS	NBC
7:30	 THE OUTER LIMITS Daystar-UA-TV Prod. KTTV Studios \$125,000		
8:00			
8:30		 THE LUCY SHOW Desilu Prod. Desilu-Gower Studios \$70,000	
9:00		 DANNY THOMAS Marterto Prod. Desilu- Cahuenga Studios \$60,000	
9:30		 ANDY GRIFFITH Mayberry Prod. Desilu- Cahuenga Studios \$60,000	 HOLLYWOOD AND THE STARS Wolper-UA-TV Prod. Wolper Studios \$35,000
10:00	 WAGON TRAIN Revue Prod. Revue Studios \$196,000		
10:30	 BREAKING POINT Bing Crosby Prod. Desilu-Gower Studios \$119,500		
11:00			



THURSDAY

Time	ABC	CBS	NBC
7:30	 FLINTSTONES Hanna & Barbera Screen Gems Inc. Hanna & Barbera Studios \$55,000		
8:00	 DONNA REED SHOW Todon Prod. Columbia Studios \$55,000		 TEMPLE HOUSTON Warner Bros. Prod. Warner Bros. Studios \$92,000
8:30	 MY THREE SONS Don Fedderson Prod. Desilu-Gower Studios \$70,000	 RAWHIDE CBS-TV Prod. Studio Center \$115,000	
9:00			 DR. KILDARE Arena Prod. / MGM-TV MGM Studios \$120,000
9:30		 PERRY MASON Paisano Prod. CBS La Brea Studios \$115,000	 HAZEL Screen Gems Inc. Columbia Studios \$55,000
10:00			
10:30			 KRAFT SUSPENSE THEATER Revue Prod. Revue Studios \$115,000
11:00			










HOLLYWOOD'S TV SHARE IN '63-'64

Of the 88 prime-time network programs scheduled for the 1963-64 season, 59, or 67%, will originate in Hollywood. They will account for 49 broadcast hours out of the 74 hours and 30 minutes of basic prime network operating time spread across the week. Of these totals all but five programs, equaling 6 hours, will be on film. ABC-TV is the leading network consumer of Hollywood product. This coming season 20 out of its 28 prime-time programs—18½ hours—will come out of the nation's film capital. CBS-TV is next in order with 15½ hours—but 22 shows—bearing the made-in-Hollywood label, followed by NBC-TV with 17 programs—14½ hours—originating from the West Coast. Situation comedy series are what Hollywood has the most of this season. Falling into this category are 21 of the 59 shows to be produced in Hollywood. Westerns, which once rode rampant over the Hollywood range, have been slowed down: only seven will be presented next season. Personality-variety shows, however, are on a definite upswing. Six of the 59 Hollywood-originated programs star top performers like Danny Kaye and Judy Garland.




TUESDAY

Time	ABC	CBS	NBC
7:30	 COMBAT! Selmur Prod. (ABC) MGM Studios \$121,000		 MR. NOVAK MGM-TV MGM Studios \$110,000
8:00		 RED SKELTON HOUR Van Bernard Prod. CBS Television City \$142,500	
8:30	 McHALE'S NAVY Sto-Rev Co./ Revue Prod. Revue Studios \$69,000		 REDIGO Wilrich Prod. Columbia Studios \$53,000
9:00		 PETTICOAT JUNCTION Filmways TV Prod. General Service Studios \$59,000	
9:30	 THE GREATEST SHOW ON EARTH Desilu Prod. Desilu-Culver Studios \$122,500	 JACK BENNY PROGRAM I&M/Revue Prod. Revue Studios \$76,500	 RICHARD BOONE SHOW Goodson- Todman Prod. MGM Studios \$130,000
10:00			
10:30	 THE FUGITIVE QM-UA-TV Prod. Goldwyn Studios \$125,000		
11:00			







WEDNESDAY

Time	ABC	CBS	NBC
7:30	 OZZIE & HARRIET Stage 5 Prod. General Service Studios \$55,000		 THE VIRGINIAN Revue Prod. Revue Studios \$175,000
8:00			
8:30		 GLYNIS Esco/Desilu Prod. Desilu-Culver Studios \$55,000	
9:00		 BEVERLY HILLBILLIES Filmways TV Prod. General Service Studios \$65,000	
9:30	 BEN CASEY Bing Crosby Prod. Desilu-Gower Studios \$135,000	 DICK VAN DYKE Calvada Prod. Desilu- Cahuenga Studios \$56,500	
10:00		 DANNY KAYE SHOW Dena Prod. CBS Television City \$156,500	
10:30	 CHANNING Revue Betford Prod. Revue Studios \$126,000		 THE ELEVENTH HOUR Arena Prod./ MGM-TV MGM Studios \$126,000
11:00			

FRIDAY

Time	ABC	CBS	NBC
7:30	 77 SUNSET STRIP Warner Bros. Prod. Warner Bros. Studios \$115,000		
8:00		 THE GREAT ADVENTURE CBS-TV Prod. Studio Center \$127,000	
8:30			 BOB HOPE PRESENTS THE CHRYSLER THEATER J. Saphier/ Revue Prod. Revue Studios \$200,000
9:00	 BURKE'S LAW Four Star- Barbety Prod. Studio Center \$135,000	 ROUTE 66 Lancer Prod./ Screen Gems Inc. Columbia Studios \$119,000	
9:30	 THE FARMER'S DAUGHTER Screen Gems Inc. Columbia Studios \$46,000	 THE TWILIGHT ZONE Cayuga Prod. MGM Studios \$59,000	
10:00			
10:30		 ALFRED HITCHCOCK HOUR Shamley Prod. Revue Studios \$120,000	
11:00			

SATURDAY

Time	ABC	CBS	NBC
7:30			 THE LIEUTENANT Arena Prod./ MGM-TV MGM Studios \$85,000
8:00			
8:30		 PHIL SILVERS Gladasya-UA-TV Joint Venture Twentieth Century-Fox Studios \$60,000	 JOEY BISHOP Bellmar Enterprises Desilu- Cahuenga Studios \$49,000
9:00	 LAWRENCE WELK SHOW Telekiew Prod. ABC TV Center \$55,000		
9:30			
10:00	 JERRY LEWIS SHOW (Runs to 11:30) Jerry Lewis Prod. El Capitan Theater \$191,000	 GUNSMOKE Arness Prod. Co. Studio Center \$128,500	
10:30			
11:00			

HOLLYWOOD & TV *continued*

been completely taken over by television. Yet it's still very much a movie town at heart.

But television's impact on Hollywood has been enormous. As television prepares itself for the start of the 1963-64 season this month, a look at a random recent week of production provides evidence to just how striking an impact the medium has made. During the week beginning last July 15, there were but 31 feature films in production in Hollywood. There were 63 network or syndicated television series in production.

The television transformation of Hollywood did not occur overnight. A look at the track record of one of the networks—CBS-TV—points up just how slowly but steadily film made its inevitability felt.

During a typical broadcast week in 1949, CBS-TV was on the air for 44 hours and 35 minutes—22 hours and 30 minutes before 6 p.m. and 22 hours and 5 minutes after 6 p.m. Only 30 minutes of that total time—*The Ed Wynn Spiedel Show* (Thursday, 9-9:30 p.m.)—originated from Hollywood.

Some three years later, in 1952, a modest 10 hours and 30 minutes, or 15.9%, of a total 66 hours and 5 minutes of the network's operating time came out of Hollywood. Included among this Hollywood production were such familiar and popular filmed shows as *I Love Lucy*, *Life with Luigi*, *Man Against Crime*, *My Friend Irma*, *Our Miss Brooks* and *Mr. & Mrs. North*.

And still the tide of television production ran unwaveringly westward. By 1955, there were 3 hours and 30 minutes a week more prime-time (7:30 p.m.-11 p.m.) programming produced in Hollywood than in New York. Included among CBS-TV's crop of filmed shows that year

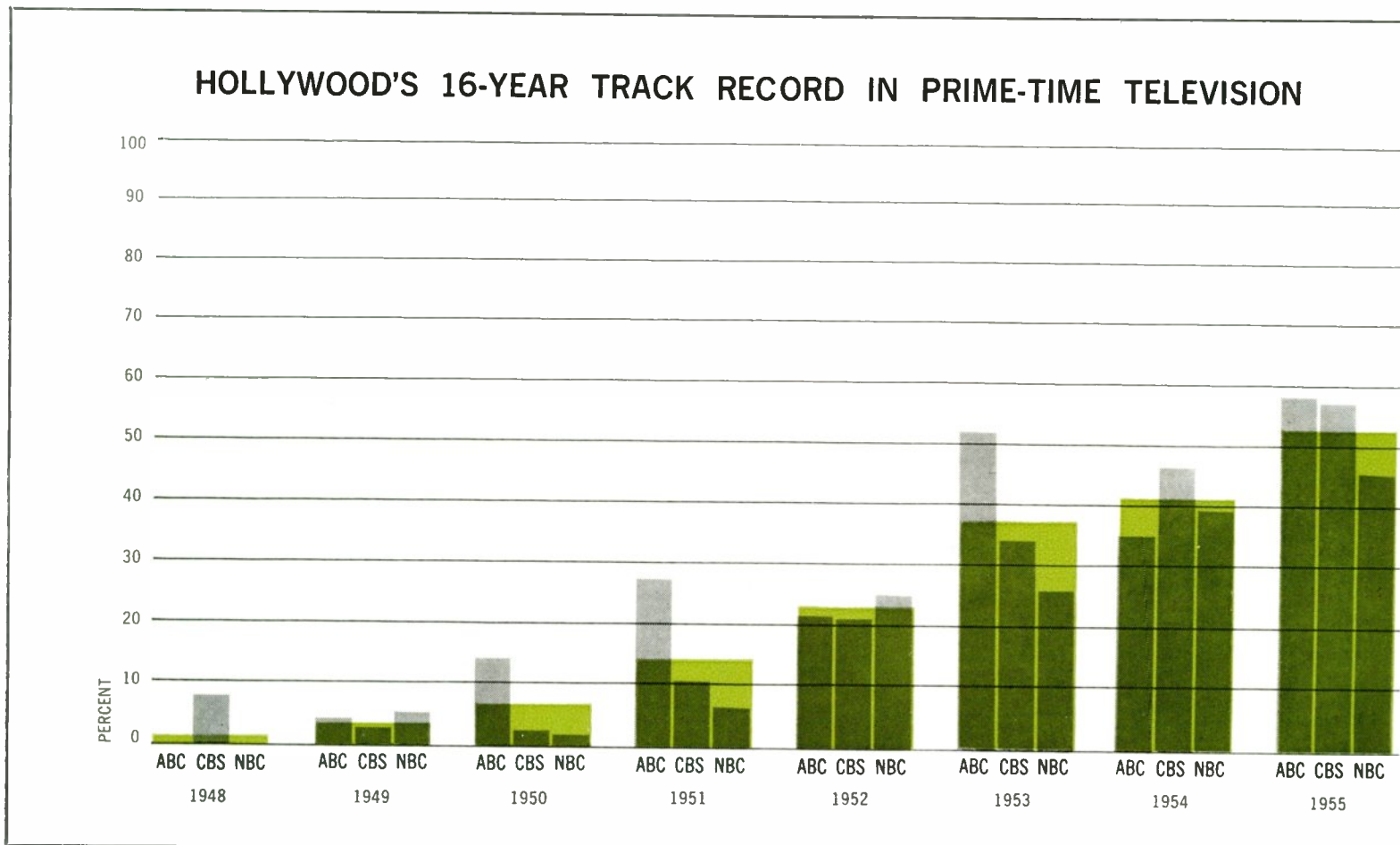
were *Private Secretary*, *Hitchcock Presents*, *December Bride*, *Navy Log*, *Red Skelton*, *My Favorite Husband*, *The Millionaire*, *The Bob Cummings Show* and *Gunsmoke*.

It was a time when the western surge of television reached a peak. A study TELEVISION MAGAZINE made of prime-time program originations across the 16-year life span of television network operations (see chart) reveals that 53.6% of combined three-network 7:30 p.m.-11:00 p.m. production was Hollywood-made in 1955. According to a *New York Times* survey made that year, Hollywood was then already producing more than 10 times as much film for television as for theatrical motion-picture exhibition, and 30 to 40% of the average TV station's daily schedule consisted of filmed programs.

Economics and the need for space spurred television on its way west. The demands for program material were insatiable. The small, independent syndicator spewing forth an ever-increasing stream of cheap, quickly-produced, filmed series came into vogue during the early 1950's. But by 1955, the networks and the major movie studios, finally recognizing a necessary and profitable operation, were largely in control of the film syndication field.

Residuals became the charmed word in television production circles. It was no longer feasible to extensively produce live series. For a live show is like yesterday's newspaper—one day in the living room, the next day in oblivion. Filmed shows offered perpetuity and the possibility of profitable second, third and on to eon runs and reruns.

Television was sprouting, spreading out, dominating the media field. It needed room to grow. More and more space for production was its chief requirement. New York, with its impossibly crowded, vertically set-up sound studios, its extremely limited number of available film stages, its



rigid union jurisdiction and apathetic civic backing, had faded from its place in television's production sun. Instead Hollywood beckoned the producer of TV programs with almost irresistible lures. It dangled the promise of all the technical carrots that were so rationed in New York, the gigantic, sprawling, horizontal studio complexes, vast pools of scenery, technicians, property and costumes. Hollywood's other enticements: consistent sunshine, varied terrain, appealing living conditions.

By October 1955 television had succumbed so overwhelmingly to these temptations that for the first time, according to a *Broadcasting* magazine survey, the average TV station devoted more time to film programs made especially for television than to those made originally for use in motion picture houses. The report also showed that films made specifically for showing on television were providing 16 hours and 24 minutes, or 17.4%, of the average station's total broadcast time. For practical purposes motion pictures had been shoved aside and Hollywood had become a television production town.

But never let it be said the motion picture moguls were able to read the handwriting on the wall. As an industry group they have been chronic sufferers of myopia. They treated television as if it were a leper. The medium was not just shunned; it was damned and denounced.

Columbia Pictures Corp. was the first of the major motion picture producers to get the message that television was blazing across the nation. In 1947, the movie-maker started a division called Pioneer Telefilms to produce television commercials and to experiment with TV films. After a two-year test run the organization, with Ralph M. Cohn (nephew of the then studio head Harry Cohn) and Jules Bricken at the helm, was made a television depart-

ment of Screen Gems Inc., Columbia's wholly-owned subsidiary (in 1961 it became a publicly-owned company but its majority stock is still in the hands of its former parent) originally formed to produce animated cartoons for movie houses.

For three years Screen Gems, eager to keep a hand in the pot but reluctant to do much stirring, produced TV commercials exclusively. Finally in 1952, with more than 20 million sets in use and television busting out all over, the movie company's TV arm took a studied plunge. On an experimental basis it made seven films in the *Cavalcade of America* series. The same year the company showed signs of emerging as a major production force when it began producing the *Ford Theater*. Screen Gems landed in television with both feet when its 1954 production of *Father Knows Best* struck the nation's funny bone. The series had a network run of more than five years.

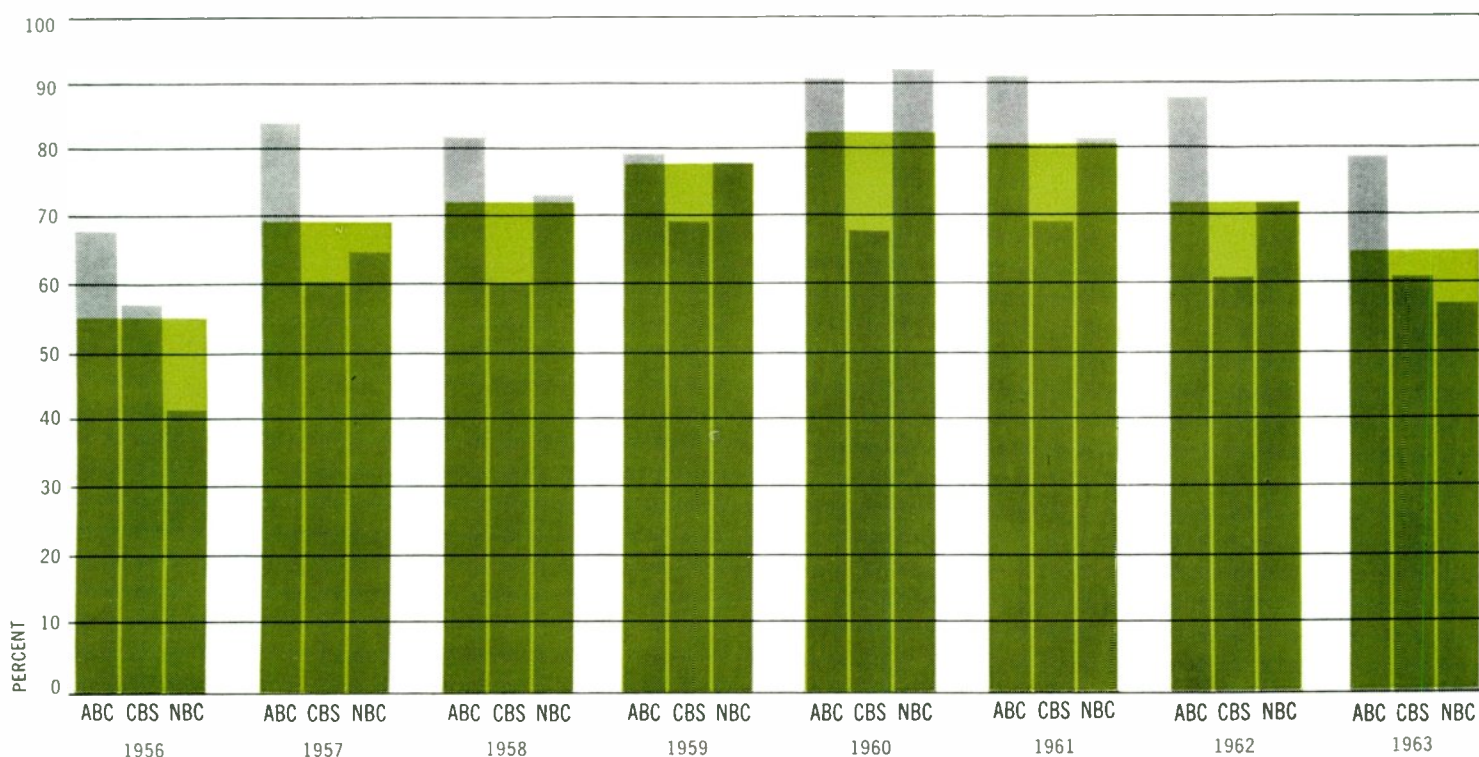
The other major film studios were even less visionary about the future of television. It was not until the pivotal year of 1955 that Warner Bros. Pictures Inc. got its first significant TV film production experience. Warner's produced a weekly series of hour-long programs for ABC-TV that year called *Warner Bros. Presents*. Included were 13 *Cheyenne* western segments, 13 *Kings Row* romance episodes and 13 *Casablanca* adventure shows. It was the beginning of a long relationship between the film company and the TV network.

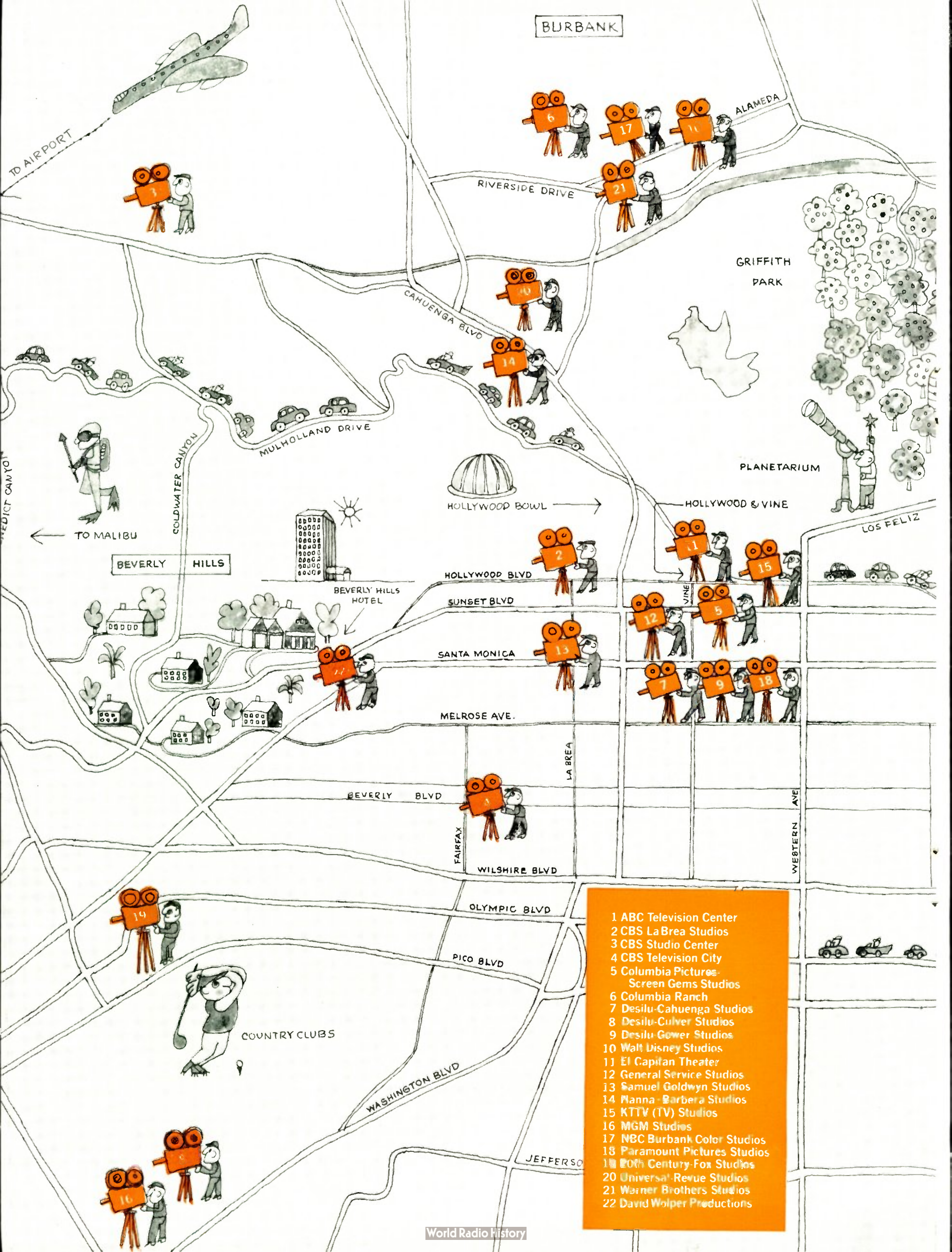
About the same period Warner's began selling off its pre-1948 library of feature films and cartoons. It also made the considerable technical resources of its studios available to advertisers and agencies for the production of TV commercials.

Twentieth Century-Fox's initial TV venture was modest;

To page 66

The solid color bars on the chart below represent the three-network average percentage of prime-time production originating in Hollywood from 1948-1963. It reveals a history of dramatic ascent, a leveling off period and then a slight decline.





BURBANK

ALAMEDA

RIVERSIDE DRIVE

GRIFFITH PARK

CAHUENGA BLVD

PLANETARIUM

MULHOLLAND DRIVE

HOLLYWOOD BOWL

HOLLYWOOD & VINE

BEVERLY HILLS

HOLLYWOOD BLVD

SUNSET BLVD

SANTA MONICA

MELROSE AVE.

BEVERLY BLVD

WILSHIRE BLVD

OLYMPIC BLVD

PICO BLVD

WASHINGTON BLVD

COUNTRY CLUBS

JEFFERSON

- 1 ABC Television Center
- 2 CBS La Brea Studios
- 3 CBS Studio Center
- 4 CBS Television City
- 5 Columbia Pictures-Screen Gems Studios
- 6 Columbia Ranch
- 7 Desilu-Cahuenga Studios
- 8 Desilu-Culver Studios
- 9 Desilu-Gower Studios
- 10 Walt Disney Studios
- 11 El Capitan Theater
- 12 General Service Studios
- 13 Samuel Goldwyn Studios
- 14 Hanna-Barbera Studios
- 15 KTTV (TV) Studios
- 16 MGM Studios
- 17 NBC Burbank Color Studios
- 18 Paramount Pictures Studios
- 19 20th Century-Fox Studios
- 20 Universal-Revue Studios
- 21 Warner Brothers Studios
- 22 David Wolper Productions

THE FACTORIES

Here's where most of next fall's prime time television will happen—at 21 Hollywood facilities which together represent the world's greatest reservoir of program plant and skill.

THEY'RE called "the factories." Sometimes a descriptive noun—"sausage" or "boiler" or "dream"—is added in derision or in envy. But generally they are simply called "the factories."

The term has come to be a cliché. Conceived in rancor, nurtured in spite, perpetuated by habit, it has become a standard in the entertainment industry's lexicon of ridicule. As an appellation that characterizes, it has been misapplied and misinterpreted. Still, if the label be defined strictly as a group of buildings for the manufacture of products, then the Hollywood film studios can be aptly termed "the factories."

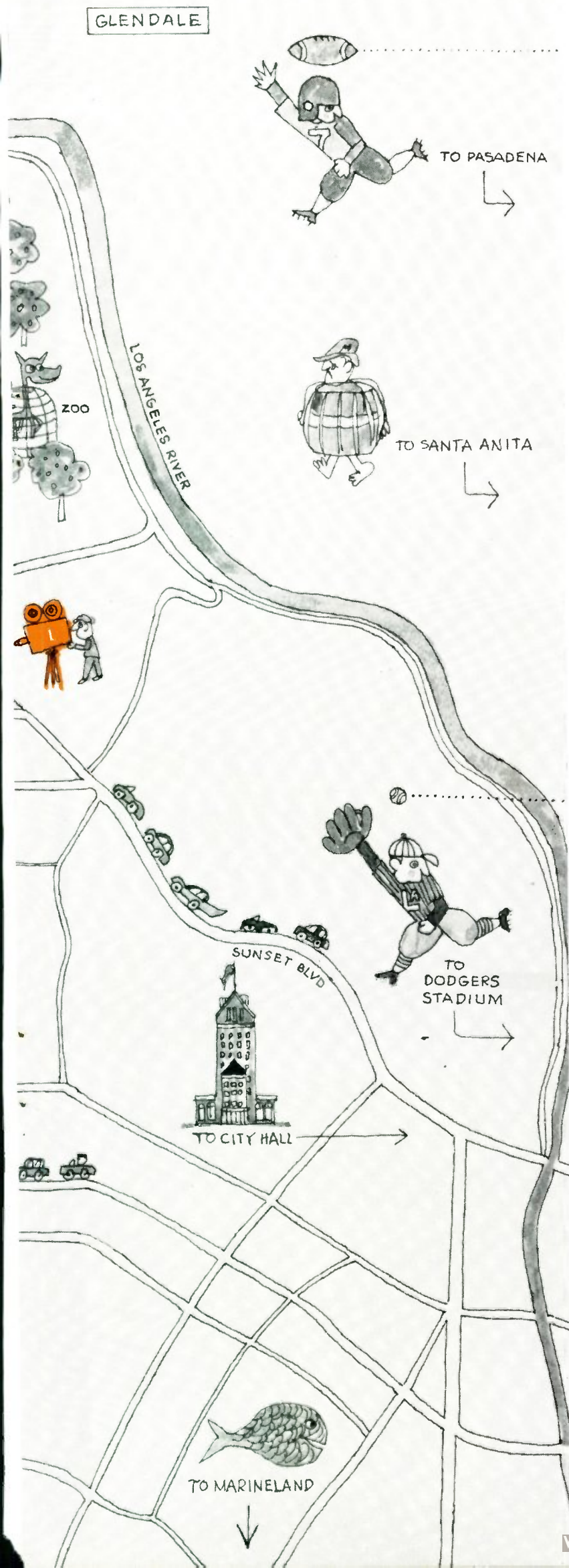
Currently 61.3% of television's prime-time programming for the 1963-64 season is being produced at the Hollywood film factories. Another 5.7% will come either live or on tape from other Hollywood bases. In all, Hollywood TV product this coming season will originate from 18 different sources (21 locations), 15 of them film factories, the other three live or tape locations (see adjacent map).

Most are located within the Hollywood perimeter, with others spilling over into nearby communities such as North Hollywood, Burbank and Culver City. Without exception, the factories—the Hollywood stages where TV series are filmed—are drab-looking, hulking buildings designed in waterfront warehouse style. Much involved with the business of the spectacular and the glamorous, they have been built far more for utility than exhibition.

Not all of the factory owners produce their own television product. Some lease out their properties entirely. Some rent individual facilities to individual producers. Still others do both, produce for themselves as much as they can sell, rent out what facilities they don't use. All of the factories have three basic clients—ABC-TV, CBS-TV and NBC-TV. As in any buyer's market, the sellers are not overly fond of their customers.

This coming season's competition among the Hollywood TV film factories has Desilu Studios as the busiest in total number of shows using its facilities, Revue Studios the busiest in terms of total hours and own-shows-produced, and Metro-Goldwyn-Mayer Studios, a rank outsider two seasons ago, the hottest entry in the field. Of the 54 prime-time series being filmed in Hollywood, 44—more than 80%—will come out of but six factory complexes: Revue, Desilu, MGM, Screen Gems-Columbia Pictures, General Service Studios and CBS's Studio Center. These same studios will also account for 39 hours 30 minutes—better than 70%—of the total 49 hours to be aired from Hollywood.

The remaining 10 filmed series to come out of Hollywood will be produced at nine different factories. Among the nine, only Warner Bros. Studios—once one of the busiest TV film factories of all—will be a multi-producer with two series to its credit. The five still-to-be-accounted-for programs from Hollywood are of the taped or live variety. CBS's Television City facility will be responsible for three



THE FACTORIES *continued*

taped series, *The Judy Garland Show*, *The Danny Kaye Show* and *The Red Skelton Hour*, while *The Lawrence Welk Show* will be taped at ABC's Television Center and the new *Jerry Lewis Show* on ABC-TV will originate live from what used to be a legitimate theater.

There are some similarities among the Hollywood factories, yet each has its own methods and styles. Any appraisal of their situations must begin with the studio that's the biggest, most often the busiest and, for many people's money, the best.

Less than two months ago, when a 67-year-old ophthalmologist-turned-talent agent drove a symbolic golden rivet into a steel girder, what may be the best film studio in Hollywood took a turn for the better. The riveting eye doctor was Jules C. Stein, founder and chairman of the board of MCA Inc., and the ceremony he was participating in marked the start of a new multi-million dollar building project at MCA's Universal Studios, of which Revue Studios is the television-producing wing.

Revue Studios, the home of Revue Productions, television's biggest filmed series producer, is the mover, the unquestioned leader of the TV film factory pack. In a time when runaway production (the wholesale desertion of West Coast facilities for European locales by feature film producers) has bedeviled the film industry, Universal-Revue has stood fast and cast a big, loud vote for Hollywood. It is building and spending where some other studios have been selling and conserving.

Over the last several years it has been the biggest employer of film technicians and talent in Hollywood. Currently there are some 3,200 people working in and around the 32 sound stages on the 408-acre Universal Studios' lot which Revue shares with Universal Pictures. This is believed to be record employment for a film production center and may even top job marks set by feature film studios during their most active periods just after World War II.

With the fall season fast approaching, Revue Studios, through Revue Productions, has reached its operational peak in television with nine prime-time TV series now in production. They will account for 9 hours 30 minutes of network time, making Revue the leading television film plant of the season. Series being made at the studio and scheduled for network exposure during the 1963-64 season are *Arrest and Trial*, *Wagon Train*, *McHale's Navy*, *Jack Benny Show*, *Channing*, *The Virginian*, *Kraft Suspense Theater*, *Alfred Hitchcock Presents* and *Bob Hope Presents the Chrysler Theater*. (In addition two more series—*Challenge Golf*, a Saturday afternoon program that will start on Jan. 11, and *Destry*, a series sold to ABC-TV but not due for broadcast until the 1964-65 season—will be turned out of the Revue factory during ensuing months.) Since Revue does not lease its facilities to other television producers, all of the shows being filmed on its premises are owned wholly or in part by Revue Productions.

Universal-Revue is located at 3880 Lankershim Boulevard in the San Fernando Valley, just 10 minutes over the Cahuenga Pass from Hollywood. The history of California has it that studio land once was a part of Rancho Cahuenga de Ramirez, a place where frontiersman John C. Fremont signed an important treaty with Mexico some 100 years ago. Forty-eight years ago a German immigrant named Carl Laemmle took by storm land which the Mexicans lost by negotiation. Parlaying a modest career as one of the early

film exhibitors into a flourishing one as a movie-making mogul, Laemmle opened Universal Studios in 1915 with what must have been one of the first displays of Hollywood premiere fanfare.

From the start, strictly for promotional purposes (if America's early entrepreneurs didn't invent publicity they certainly gave new meaning to the word), it was decided to turn the studio into a small township with a post office designation as Universal City. This municipal anomaly has endured and today Universal City still has its own post office, police and fire departments and is a legal community incorporated within Los Angeles County. After riding the crest and ebb of motion picture fortunes for 40 years, Universal Pictures was bought by Decca Records in 1952. Subsequently the film company fell into bad times and sold its physical studio properties—land and buildings—to MCA Inc. for \$11,250,000 in 1959. Revue Productions, a TV film production subsidiary that MCA started when television was still mostly a live medium, moved in, with Universal Pictures leasing back some of its former studio space for motion picture making. Last year these divided operations were united under one corporate studio roof when Decca Records and MCA merged.

MCA'S MODERNIZATION PROGRAM

Almost immediately MCA, conservative in appearance but prospering under the hardly reactionary credo that "nothing is so permanent as change," embarked on a long-range program to increase and modernize its facilities.

It came earth-moving equipment to dig foundations for new stages and literally to remove hills for more efficient studio operation. It came a small army of men with brushes to repaint the entire lot. Nine sound stages were built from the ground up, 10 of the older stages were rehabilitated. Two new property buildings, the size of four football fields, were erected. New scoring and dubbing studios were constructed. All of the lot's projection rooms were done over. Its electrical operation was completely overhauled. A streamlined air conditioning system was installed, and new sound equipment was brought in. The back lot was revamped with an artificial waterfall added to one of its lake areas. In anticipation of future growth, more real estate, adjacent to the back lot, was acquired. Traffic patterns inside the studio area were studied and changed. MCA went all out to prove that it doesn't have a myopic feeling about the prospects of Hollywood film production. In all, in the four-year period since it bought the Universal lot, MCA has spent well over \$11 million on its care, well-being, growth and improvement.

And the end to this vast expansion program is not yet in sight. The golden rivet ceremony last July at which Jules Stein officiated launched construction of a \$10 million Universal City Plaza, a four-building office complex at the studio to be dominated by a 14-story structure housing the world headquarters of MCA. Additional plans call for the erection, on studio property, of a building from which the Technicolor Corp. will operate in a bid for television film business (the Technicolor facility, the first new color laboratory in 20 years, scheduled for completion early in 1965, will be equipped to process TV film in black-and-white as well as color). And these are still mere phases of MCA's overall visions. There's talk, too, of the eventual construction of eight huge sound stages, large enough to handle most of the film—motion picture and TV—now being produced in Hollywood.

In a place where popular saying has it that actors never die they just fade away 10% at a time to their agents, MCA's actions have made it, once the biggest 10 per center of all (last year the government forced it to dissolve its talent agency business), Hollywood's newest and strangest favorite son.

The provider is hailed in any household, and MCA, through its Revue-Universal Studios, has helped create a better continued level of employment than the film city has enjoyed for a long time. It has brought its known talents for efficiency to a business where waste had found a lavish home. In essence MCA has cultivated an area which many thought was turning into a desert. The crop it's harvested in return, in television production at least, seems to indicate that all the digging and building have been well worth the effort.

A tour of Revue Studios offers substantial proof that here are the best-looking facilities in town. The acknowledged word at almost every other studio is—we don't spent a penny more than necessary to maintain facilities. The hard economics involved in running a huge property and trying to translate its awesome overhead into a profit seemingly makes such a skin-of-the-teeth philosophy a sad must. But at Revue money, apparently, is spent freely as evidenced by what, in accountant's terms, must register as luxuries. Revue's landscaping, for example, is neatly trimmed and a bright, healthy green. Its back lot, in dramatic contrast to counterpart facilities at other studios where properties are periodically painted and everything else is left to nature's whim, is impeccably policed of rubbish.

"We want to keep our grounds and our back lot in good condition," explains Al Dorskin, vice president and treasurer of MCA Inc., and head of studio operation at Revue. "It lends an air of morale to our people."

But besides morale, efficiency is in the air everywhere at Revue. There appears to be method to every bit of money spent. Nothing gets wasted. Everything is tested before being used. The Egyptian castle on the back lot turns into an English one with an appropriate coat of paint. The waterfall on one of the three lake areas, all fed from the studio's own water supply, is turned off when not in use.

Concrete blocks of different sizes, colors and textures are set out in the sun to test which type will stand up better as the walk in front of the contemplated MCA Tower building. The \$400,000 set for the completed feature film, "Monsieur Cognac," on stage 12—Universal-Revue's biggest (200 feet by 149 feet)—is taken out piece by piece and reassembled on the back lot as a French scene for possible use in a TV series.

TO DO THE IMPOSSIBLE

At Revue, where the 90-minute series was most vigorously championed, multiple production has become the expedient rule. Even to a casual observer the reason is obvious. A half-hour filmed series episode normally entails three days of production. An hour-long episode should take about six days for rehearsals and shooting. A 90-minute show adds another three days to the schedule. With all of television film the great objective is to produce motion picture quality on TV's tight deadlines. With the 90-minute show, "tight" is no longer an apt adjective; "impossible" is the only word that fits. To do the impossible, Revue's 90-minute series, *The Virginian*, started shooting last month on two episodes at the same time. Altogether, 76 actors were employed in the segments, with six of the series' regulars dividing their time between the two productions. At the same time another 90-minute Revue series, *Arrest and Trial*, was also shooting two episodes at a time, using three sound stages and doing some scenes on location at Long Beach, Calif., in order to accomplish its ends. Hoping to have 10 episodes in the can by its Sept. 15th air date, the *Arrest and Trial* company was planning to accelerate to three simultaneous productions by mid-August.

There are no dividing lines at Revue between feature film and television production. Both media have call on all the studio's facilities and properties. This is one Hollywood factory, at least, where movie and TV makers share the same lot and the latter are not second-class citizens.

"We don't look at the two—TV and features—as separate media," says Revue's operations chief Dorskin. "We have worked towards integrating both."

At the three Desilu Studios filmed television not only

To page 71

WHAT'S GOING ON WHERE IN HOLLYWOOD

ABC TELEVISION CENTER
1 show—1 hour
a co-owned show

CBS LA BREA STUDIOS
1 show—1 hour
a co-owned show

CBS STUDIO CENTER
4 shows—4 hours
3 owned or co-owned shows
1 tenant show

CBS TELEVISION CITY
3 shows—3 hours
all owned or co-owned shows

COLUMBIA (SCREEN GEMS STUDIOS)
6 shows—3½ hours
all owned or co-owned shows

DESILU STUDIOS
13 shows—8 hours
3 owned or co-owned shows
10 tenant shows

WALT DISNEY STUDIOS
1 show—1 hour
an owned show

EL CAPITAN THEATER
1 show—2 hours
a tenant show

GENERAL SERVICE STUDIOS
4 shows—2 hours
all tenant shows

SAMUEL GOLDWYN STUDIOS
1 show—1 hour
a tenant show

HANNA & BARBERA STUDIOS
1 show—one half-hour
a co-owned show

KTTV (TV) STUDIOS
1 show—1 hour
a tenant show

MGM STUDIOS
8 shows—7½ hours
5 owned or co-owned shows
3 tenant shows

PARAMOUNT PICTURES STUDIOS
1 show—1 hour
a tenant show

20th CENTURY-FOX STUDIOS
1 show—one half-hour
a tenant show

UNIVERSAL-REVUE STUDIOS
9 shows—9½ hours
all owned or co-owned shows

WARNER BROTHERS STUDIOS
2 shows—2 hours
all owned shows

DAVID WOLPER PRODUCTIONS
1 show—one half-hour
a co-owned show

REVUE

In baseball the Yankees are called world champions. In bull fighting the top-ranking matador is *numero uno*. In Hollywood the major film studio always has been known as the big one. Revue Studios is the big one in Hollywood these days and it's getting bigger all the time. Already the largest studio in the world (aerial view, top right), Revue is spending millions of dollars to expand, renovate and build. The new Universal City Plaza is just a gigantic hole in the ground now (center right), but by next year it's expected to contain an underground garage, a three-story production building which will house a branch of the Bank of America in part of the ground floor and the basement, and a one-story U.S. Post Office. Key structure in the new construction, however, will be the modernistic MCA Tower building (model below). As designed, it will be 96 feet square and contain 135,000 square feet of floor space. It will house the world headquarters of Revue's parent, MCA Inc. What's it all for? It's to perpetuate Revue's position as number one television producer and packager. This season's record: nine series, pictured on the page at right, bearing the produced by and filmed at Revue label.





"JACK BENNY PROGRAM"



"THE VIRGINIAN"



"ARREST AND TRIAL"



"MC HALE'S NAVY"



"CHANNING"



"ALFRED HITCHCOCK PRESENTS"



"THE CHRYSLER THEATER"

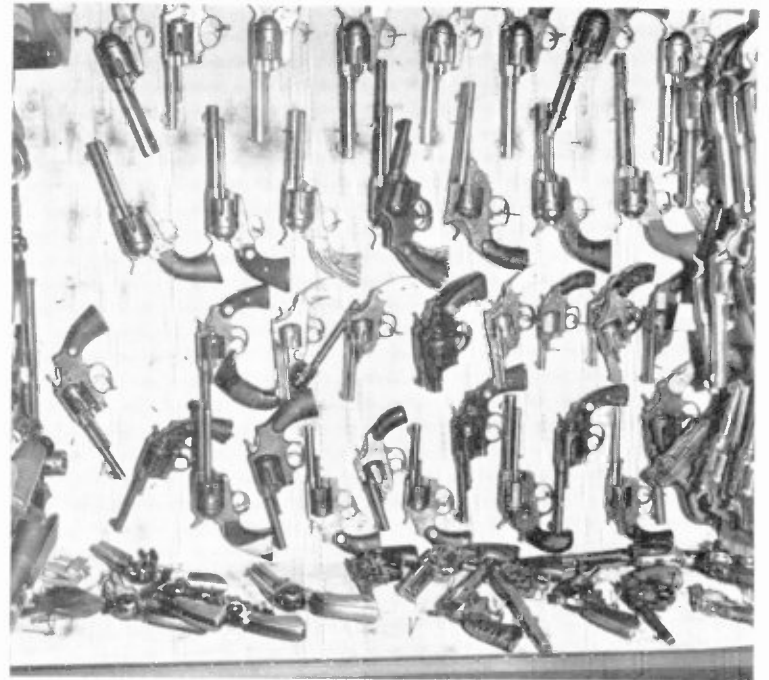
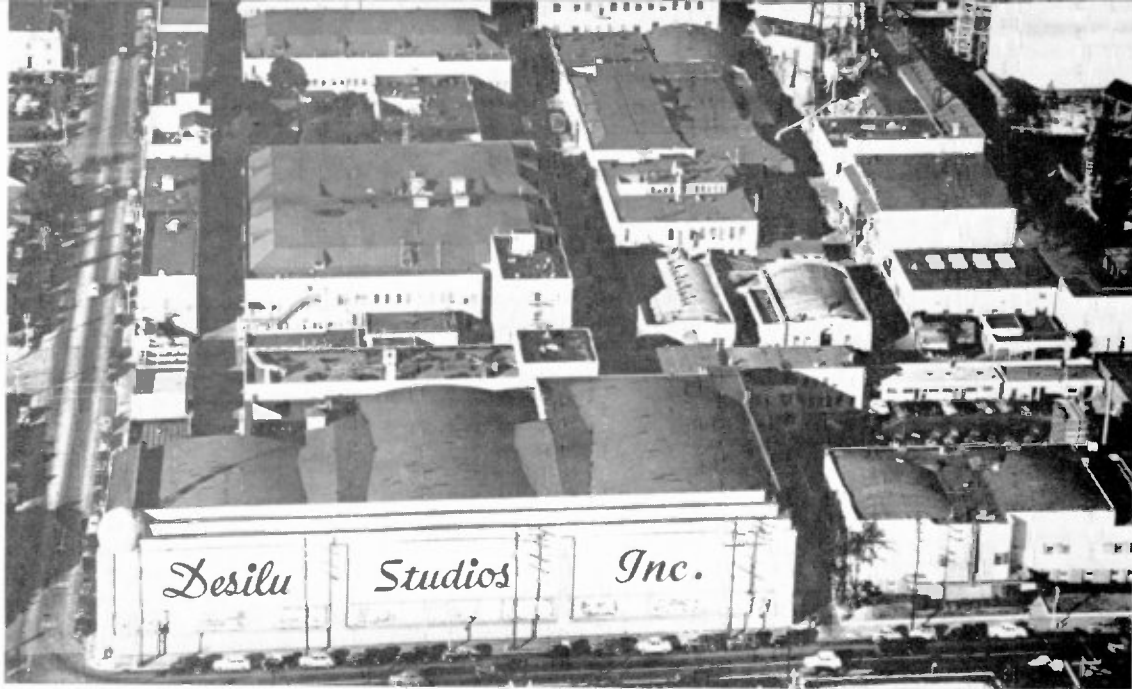


"WAGON TRAIN"

"KRAFT SUSPENSE THEATER"

DESILU

The major Hollywood studios are huge cities-within-cities. In some cases the cities have suburbs. Desilu-Gower (right) is the hub of the Desilu Studio complex. Desilu-Cahuenga and Desilu-Culver are outlying districts. Combined they make Desilu the only film producer in the industry to operate and maintain three separate studios. But studios are more than buildings. They're technicians poring over plans (below), seeing that Desilu products are up to high standards. Studios, too, are filled with unusual items, like Desilu's gun collection (below right) designed to fit any felonious act.



DESILU-PRODUCED SHOWS



"GREATEST SHOW ON EARTH"



"GLYNIS"



"LUCY SHOW"

TENANT-PRODUCED SHOWS



"LASSIE"



"BILL DANA SHOW"



"MY THREE SONS"

In terms of total number of productions using the facilities, Desilu's three-studio complex is the busiest television lot in Hollywood. It's handling the filming of 13 series for the new season, four more than nearest rival Revue. Of the 13 shows, however, only three are Desilu's own productions. But the studio does a rousing business in rentals. Prize tenant is the Danny Thomas-Sheldon Leonard-run T and L Productions. T and L has five comedy series spread among the three Desilu facilities. In many ways Desilu is a tenant on its own lots. It farms out many of the specialized studio services such as wardrobe, commissary and film processing. When a Desilu production requires sound services, it rents them from Glen Glenn studios on the lot. Glen Glenn, in turn, pays a rental for the right to operate within Desilu's facilities. It's a painless expedient to lower studio overhead.



"DANNY THOMAS SHOW"



"BEN CASEY"



"MY FAVORITE MARTIAN"



"BREAKING POINT"



"DICK VAN DYKE SHOW"



"JOEY BISHOP SHOW"

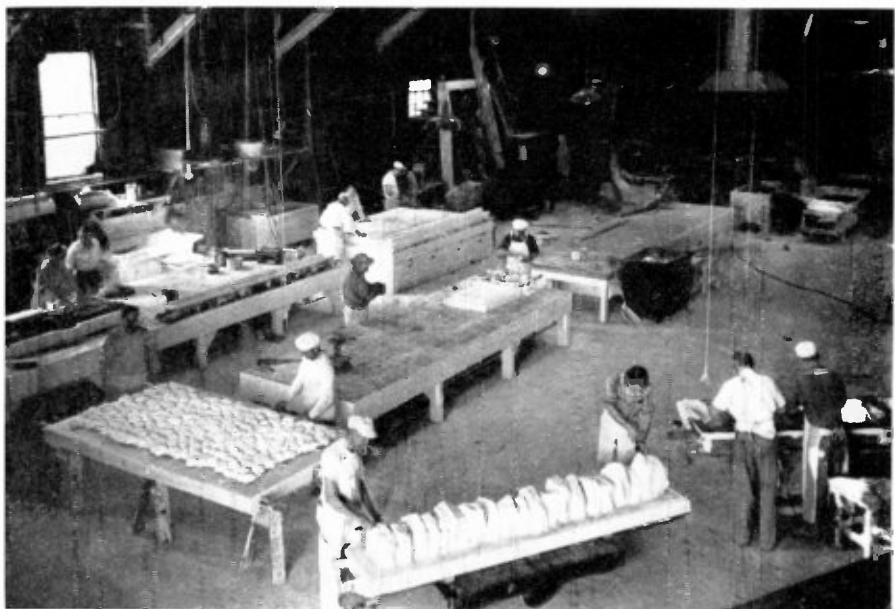


"ANDY GRIFFITH SHOW"

MGM

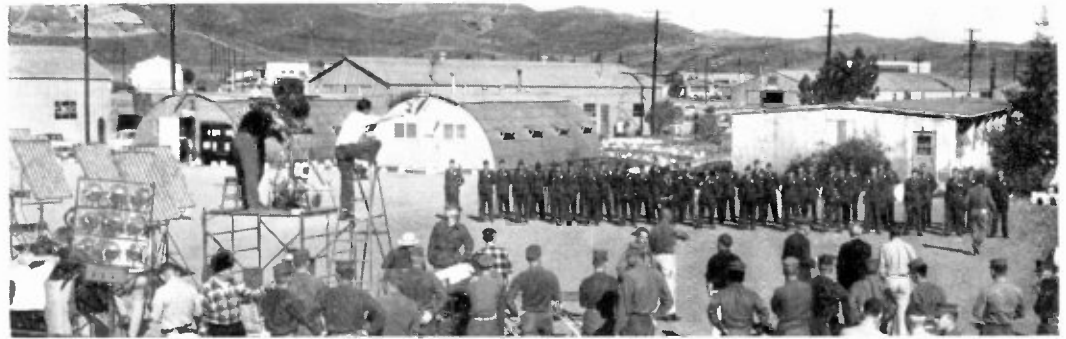


MGM's lion is roaring like it hasn't roared since the first *Bounty* sailed. The administration building signboard (upper left), proclaiming the company's network output, tells the upbeat MGM-TV story at a glance. Relegated to the has-been heap in movies, MGM has come on strong in TV. Fine facilities that once made MGM a synonym for sumptuous production helped. The upholstery shop (above), the wardrobe department (far left), the women's character wardrobe (left), the plaster shop (below) and the 10-stories-high scenic design area (right) allow MGM to frame its series in quality. All its resources are now committed to the TV medium.





MGM-TV-PRODUCED SHOWS



"THE LIEUTENANT"



"DR. KILDARE"



"JAMIE MC PHEETERS"



"MR. NOVAK"



"THE ELEVENTH HOUR"

TENANT-PRODUCED SHOWS



"RICHARD BOONE SHOW"

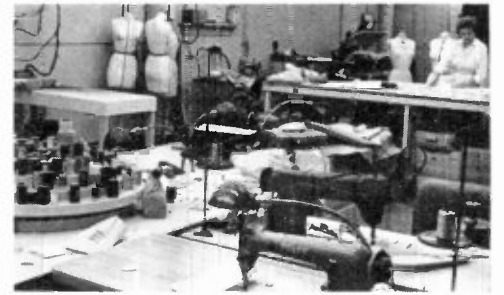
"TWILIGHT ZONE"

"COMBAT"



CBS

CBS TELEVISION CITY, built in 1952, is 25 acres of flexible production space. It has a mobile studio costing about \$300,000 and two video tape recording mobile units. Its tape storage area (above right), with a 3,000 reel capacity, contains about 1,200 reels now. Its wardrobe department (far right) employs three seamstresses and a designer. Its loading dock (below) is one of the industry's biggest, freely accessible from the street. Its video tape recording room (below right) contains 13 machines, operated by 27 technicians, cared for by 13 maintenance men. TV City cost approximately \$35 million to build.



"JUDY GARLAND SHOW"

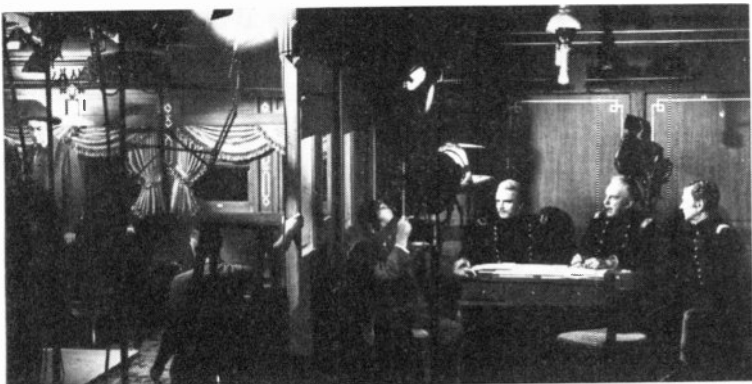


"RED SKELTON HOUR"



"DANNY KAYE SHOW"

STUDIO CENTER is the place where the cowboy once reigned supreme on back lot western streets (right) detailed down to the last creaking floor board. It was called Republic Studios then, but CBS changed the name when it took over the lease last May. Today it boasts such up-to-date conveniences as a special effects department (below), dexterous enough to build a replica of a *Burke's Law* (below center) for the *Burke's Law* show at a cost of \$3,000. Studio Center also offers its tenants (Four Star TV rents space) a well-stocked prop department (below, far right) that's an antique hunter's delight.



"THE GREAT ADVENTURE"



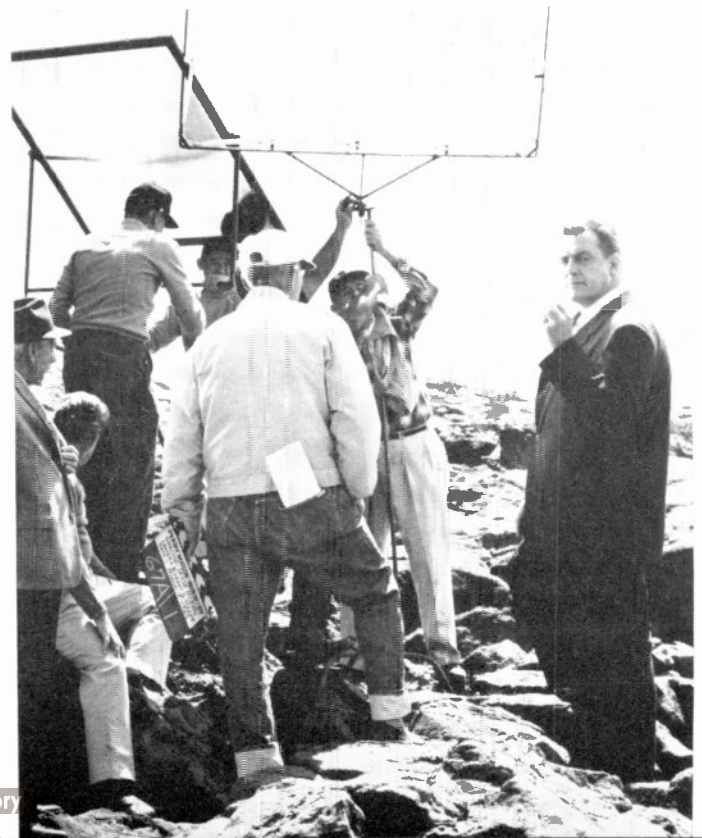
"RAWHIDE"



"GUNSMOKE"



"BURKE'S LAW" (TENANT-PRODUCED)



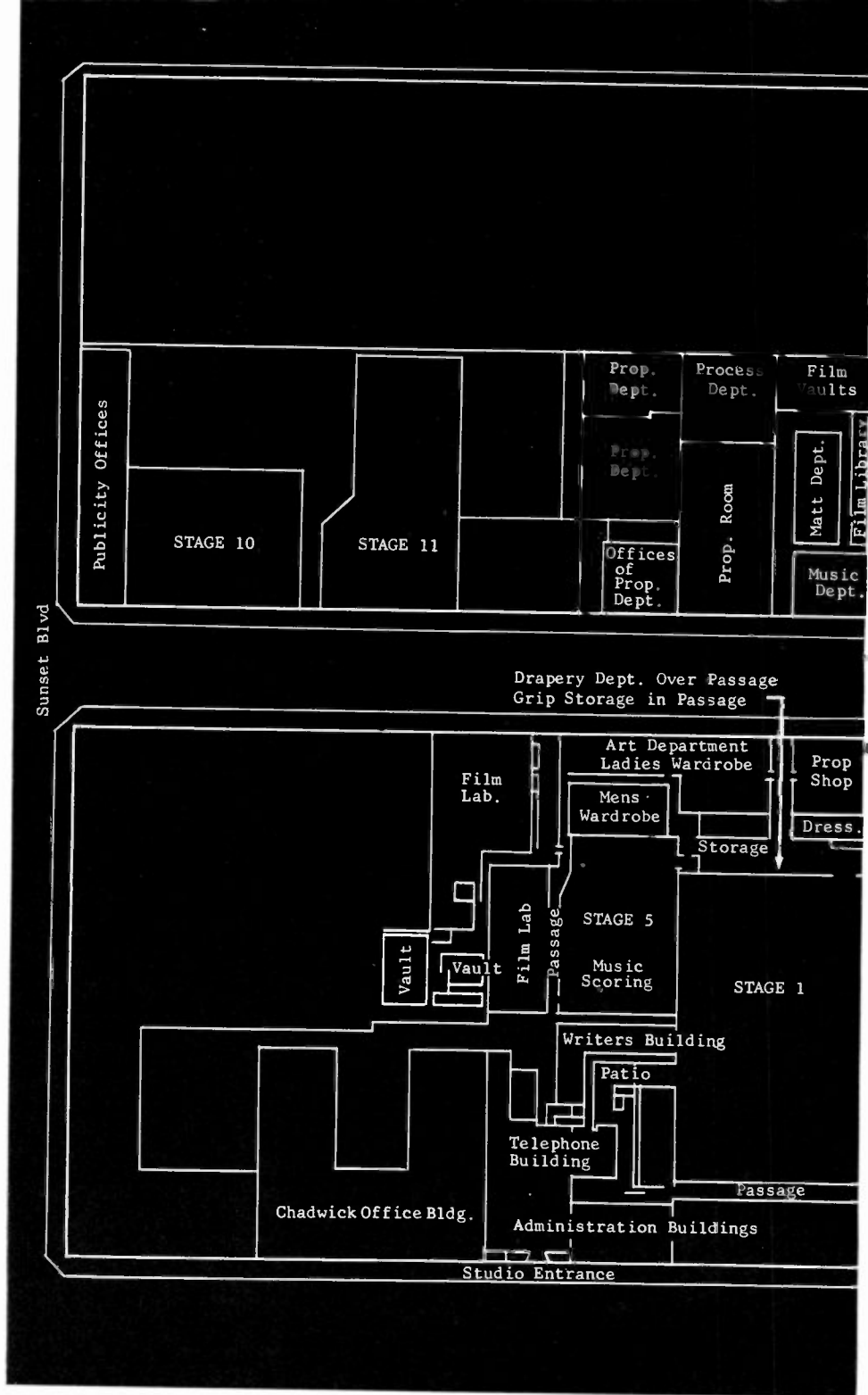
"PERRY MASON"
World Radio History

LA BREA STUDIOS is CBS-TV's other film facility. It covers three studios, spread out over two-and-one-half acres of land, all of which is used by the *Perry Mason* show. The La Brea lot totals 25,700 square feet of space.

COLUMBIA (SCREEN GEMS)

Screen Gems shares the Columbia lot with Columbia Pictures. Two facilities are involved, a 13-acre tract in Hollywood and a 30-acre back lot in Burbank, called the ranch. Compact, completely coordinated for use by both feature film and television film producers, the Columbia lot in Hollywood represents a fairly typical film studio facility, circa 1963. As a study of its layout shows (right), Columbia Studios contains just about everything a film production can want. The studio is not new. Like most of the other Hollywood studios it needs to be modernized. But it gets the job done. Product, not facilities, is TV's problem.

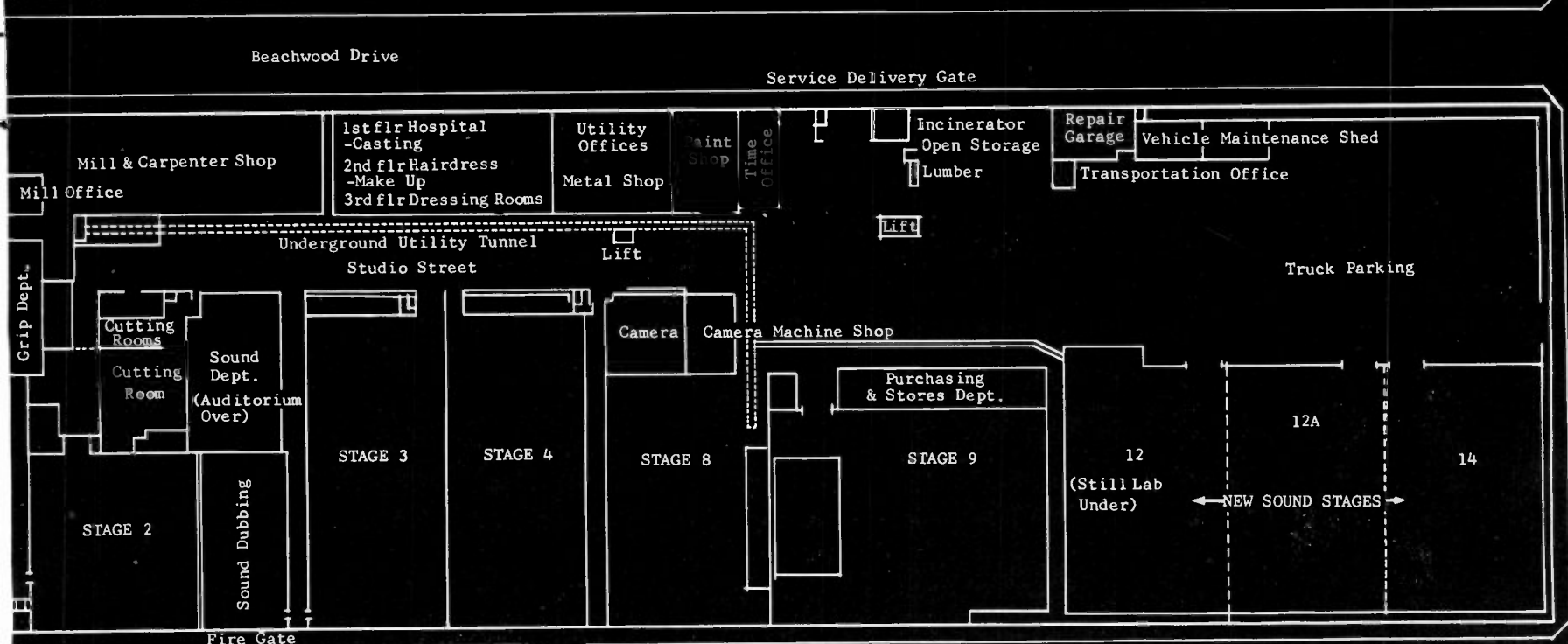
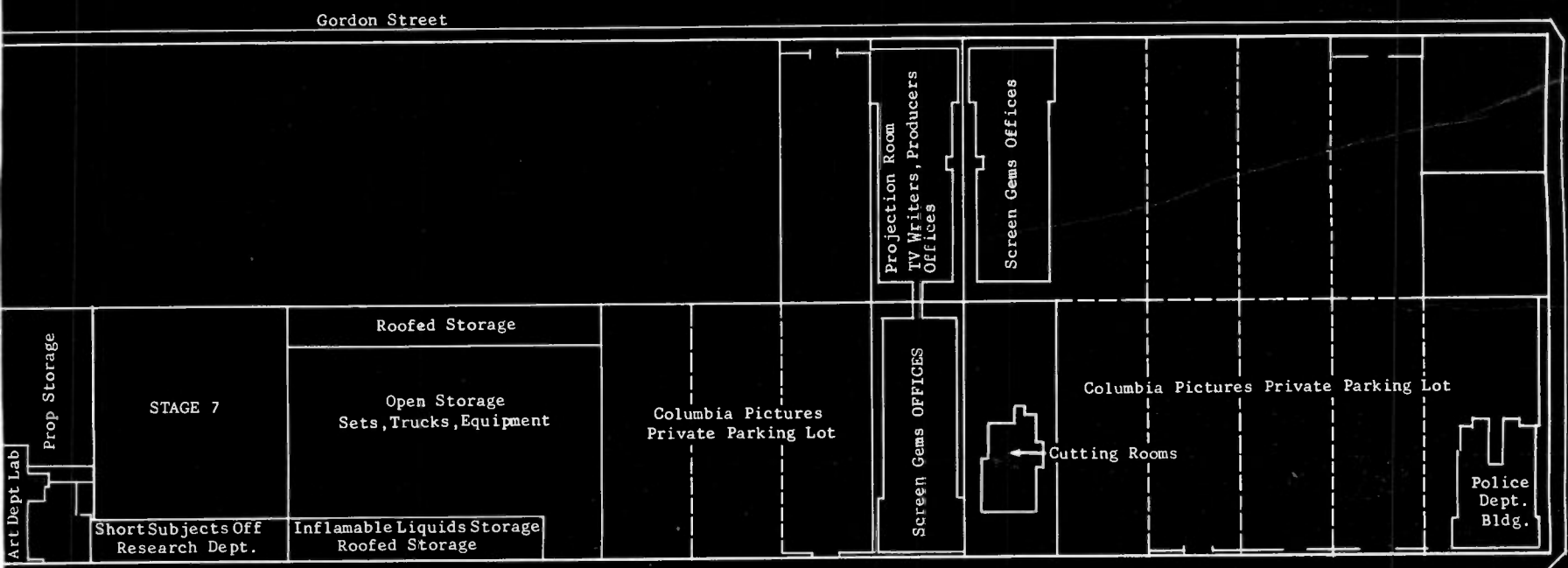
"HAZEL"



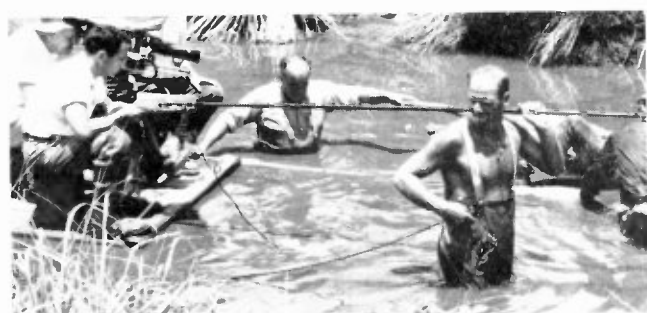
The Columbia lot long has been a place where comedy thrived. Gable hitchhiked with Colbert there in "It Happened One Night." Broderick Crawford taught Judy Holliday how to play poker there in "Born Yesterday." Screen Gems in television is carrying on where Columbia Pictures in feature films no longer seems to dominate. *Father Knows Best*, a comedy, was the studio's first prize television project. *Hazel* and the *Donna Reed Show*, both comedies, have been studio mainstays in more recent years. Of the seven Screen Gems productions scheduled for the new season, four are comedies. Actually only five of the seven are filmed on the lot. *The Flintstones*, an animated series, is produced at the Hanna-Barbera shop. *Route 66* is filmed on the road but processed at Columbia.



"DONNA REED SHOW"



Columbia Pictures Plan Layout of Main Lot



"ROUTE 66"



"FARMER'S DAUGHTER"



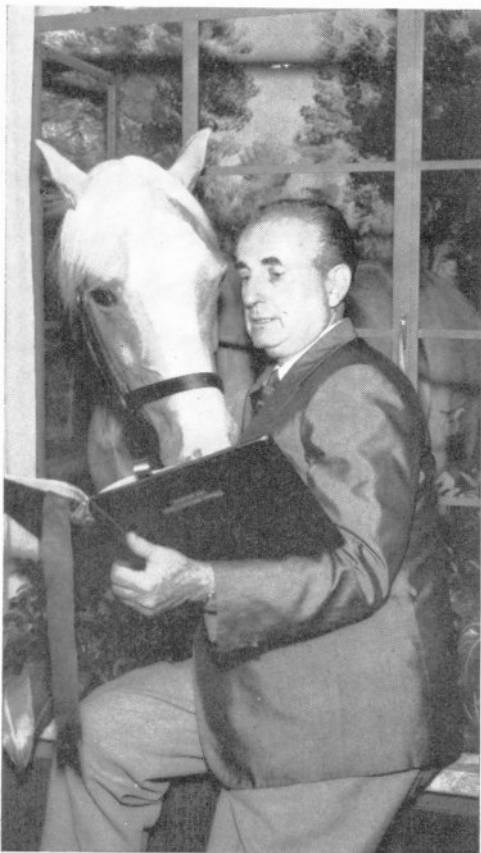
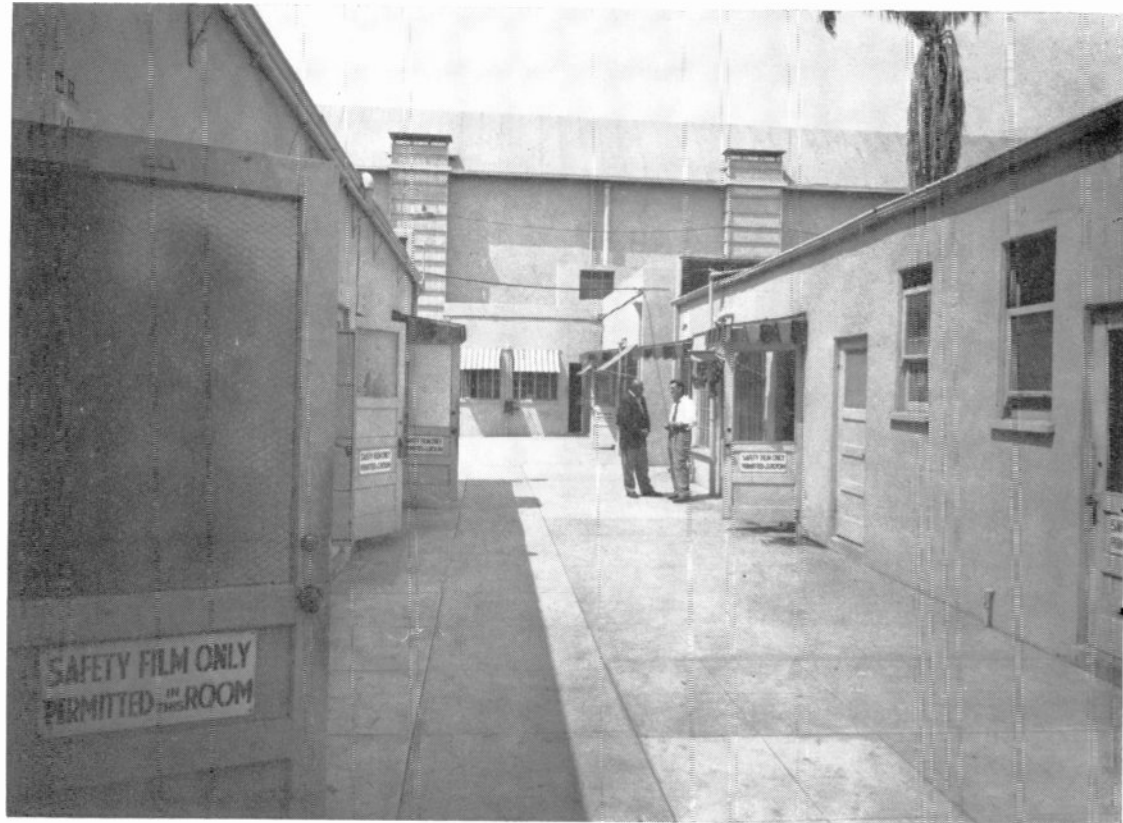
"GRINDL"



"REDIGO"

GENERAL SERVICE STUDIOS

General Service Studios reeks with the history of Hollywood. Harold Lloyd once was its owner. Mae West slept there in a bungalow built especially for her. For the first two years of its long life *I Love Lucy* was filmed there. Its streets (right) are the streets of a bazaar, narrow and crowded with doors leading to dozens of departmental establishments dedicated to film-making. Its facilities, like its sprawling carpentry shop (below), wear the look of age, but are functional. It has not, for a long time, lacked for tenants. Registered currently are four half-hour-long TV productions. Included are three Filmways TV-produced comedies.



"MR. ED" WITH DIRECTOR ARTHUR LUBIN



"PETTICOAT JUNCTION"



"BEVERLY HILLBILLIES"



"ADVENTURES OF OZZIE AND HARRIET"

ALSO PLAYING

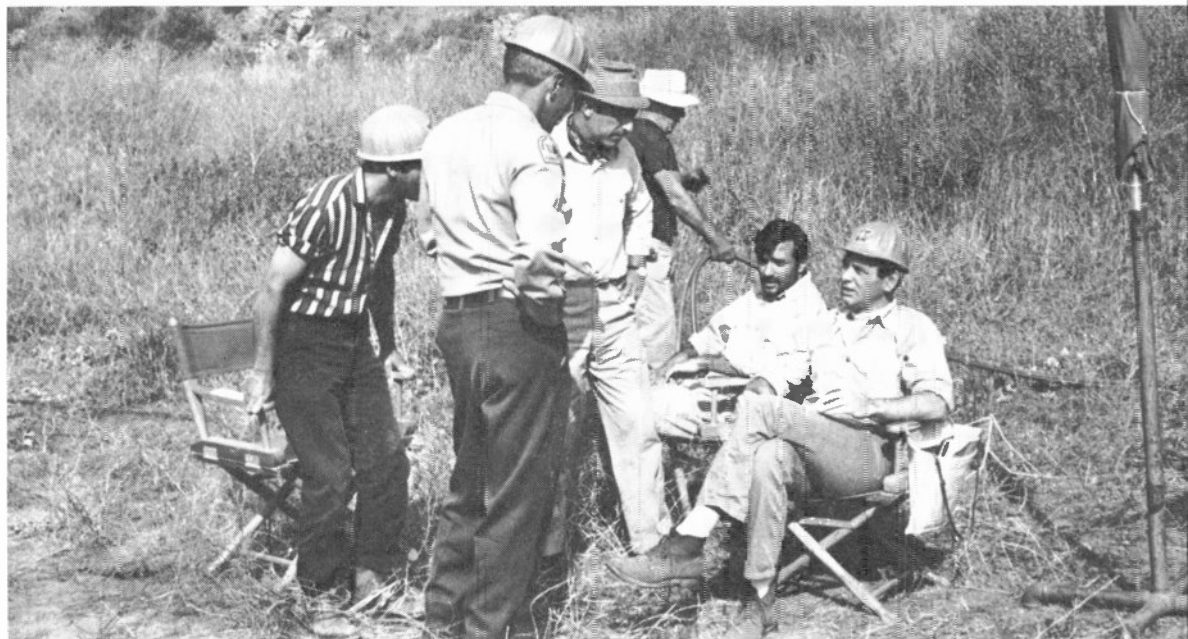
So heavy is Hollywood's TV production load, so diverse its needs, that there's a great spillover into other than major studio centers. First there's *Lawrence Welk*, which is taped at ABC Television Center, what used to be the Vitagraph Studios. Once a major TV factory in its own right, 20th Century-Fox Studios now films only *The New Phil Silvers Show*. The small but durable Samuel Goldwyn Studios lays claim to *The Fugitive* series, while NBC's *Bonanza* calls Paramount Studios its home. *Hollywood and the Stars* is made at Wolper Productions, a nine-building complex, whose main structure looks like the outside of a Southern plantation. The cartooning team of Bill Hanna and Joe Barbera turns out *The Flintstones* in the sparkling new Hanna-Barbera Studios. Jerry Lewis has wanted an intimate theater for his new two-hour live series, so ABC-TV tore apart a legitimate theater called El Capitan and turned it into a showplace for comedy. *The Outer Limits* is being filmed at KRIV (TV), the only local TV station to have a prime-time network program produced on its premises. Warner Bros. Studios, once counted among the mighty TV studios, is now reduced to making only two series for the coming season. But come good times or bad, the Walt Disney Studios goes rolling along. Located in Burbank, the Disney lot is always one of the busiest in town.



"LAWRENCE WELK SHOW"



"THE NEW PHIL SILVERS SHOW"



"THE FUGITIVE"



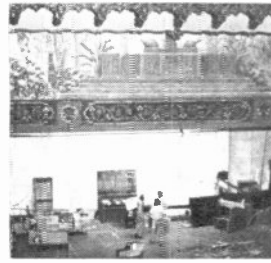
"BONANZA"



WOLPER PRODUCTIONS



JOE BARBERA & BILL HANNA



EL CAPITAN THEATER



"WONDERFUL WORLD OF COLOR"



"THE OUTER LIMITS"



"TEMPLE HOUSTON"

"77 SUNSET STRIP"

THE PRODUCERS

There are now 22 "major" and 27 "co-" or "joint venture" producing companies plying the TV trade in Hollywood. With them rests the responsibility—and sometimes the profit—that goes with bringing a series to life and to the screen.

These 22 men are the principal operating executives of Hollywood's principal television production organizations. Among them they control all the 59 Hollywood-produced organizations for the 1963-64 season's network television.



CAYUGA PRODUCTIONS
Rod Serling



JACK CHERTOK TV INC.
Jack Chertok



CBS-TV PRODUCTIONS
Hunt Stromberg Jr.



BING CROSBY PRODUCTIONS
Basil Grillo



DESILU PRODUCTIONS
Jerry Thorpe



DISNEY PRODUCTIONS
Walt Disney



DON FEDDERSON PROD.
Don Fedderson



FILMWAYS TV PROD.
Al Simon



FOUR STAR TELEVISION
Tom McDermott



GOODSON-TODMAN
Mark Goodson, Bill Todman



JERRY LEWIS PRODUCTIONS
Jerry Lewis



MGM-TV
Robert Weitman



NBC-TV PRODUCTIONS
Grant Tinker



REVUE PRODUCTIONS
Taft Schreiber



SCREEN GEMS
Bill Dozier



SELMUR PRODUCTIONS
Selig Seligman



STAGE 5 PRODUCTIONS
Ozzie Nelson



TELEKLEW PRODUCTIONS
Lawrence Welk



T AND L PRODUCTIONS
Sheldon Leonard, Danny Thomas



UNITED ARTISTS-TV
Dick Dorso



WARNER BROS. PROD.
Jack Webb



WRATHER PRODUCTIONS
Jack Wrather

TELEVISION producing companies in Hollywood are a breed apart—part agent, part publicist, part union negotiator, part accountant, part casting office, part story consultant, part talent coordinator, part financier, part wheeler, part dealer. Producing companies are jacks of one trade—the television business.

In addition, some of them are proprietors of factories, the plants in which films are made.

Television production is a large and exceedingly complicated jigsaw puzzle. The producing companies are the forces that pull all the pieces together. Let one piece get lost or slip out of place and a schedule is missed, a budget is exceeded or—the ultimate disaster—the episode that promised to sparkle turns into a dud. In so precarious an enterprise only realists survive. Few producing companies are distracted by illusions. One producer analyzed his craft during a conversation on a Hollywood lot last month.

THE TUNA FISH PROVIDERS

“We’re the tuna fish providers,” the producer said. “We dredge up the ingredients that go out over that little screen. We package our catch. We take it to the factory for preparation. We market and promote it, try to see that it gets good shelf space, is brought to the public’s attention.

“How many people care how their tuna fish is caught, how it’s canned, where the cannery is?” he asked rhetorically. “People don’t care about all that. They open the can and eat the tuna, or they twist the TV dial and watch our stuff. It’s the same thing. If they like what they’re getting, we stay in business, maybe provide more tuna for the next season.”

There are 22 basic tuna fish providers currently in operation in Hollywood. They are the television producers or packaging companies whose prime-time products will be broadcast on the networks in the season that begins this month. The 22 will account for all of the 59 shows that will originate in Hollywood and will be programmed between 6:30 and 11 p.m. on Sunday and 7:30 and 11 p.m. every other night in the week. Their product will fill 49 of the 79 hours and 30 minutes of prime-time available each week.

In addition, eight of these producers have co-producers or are involved in joint ventures with other companies. There are 27 of these secondary production organizations. The reasons for their being are many, diverse and always complicated, ranging from capital gains tax deals to methods of giving talent a corporation’s share of the financial booty. As an aggregate, then, the 22 primary producers added to the 27 joint venturers or co-producers (the difference between the two is that the joint venturers will put up capital to back a TV venture but not have an artistic say in its production, while the co-producers, on paper at least, are partners all the way down the line) give Hollywood a total of 49 individual production companies involved in creating its total representation of 59 shows for the new season.

A TELEVISION study of 1963-64 program costs reveals that the Hollywood prime-time producers are investing an approximate total of \$6.3 million each week in their products. Over the course of a 39-week campaign this adds up to a more than \$250 million production risk, a heady figure for tuna fish providers.

This season the Hollywood producers will turn out 25 half-hour, 30 hour-long, three 90-minute and one 120-minute series. As comparison, last season Hollywood pro-

duced 33 half-hour, 31 hour-long and one 90-minute shows. There is, obviously, a less-than-overpowering, but definite, trend towards the longer show.

During the 1963-64 season each half-hour program will cost an average of about \$76,000, with hour-long series averaging some \$122,000 each and the three 90-minute shows working out to an approximate \$183,000 weekly cost figure.

The most expensive series of the season will be the dramatic anthology, *Bob Hope Presents The Chrysler Theater*. It will cost upwards of \$200,000 a week. The most economical program of the year is likely to be the David Wolper-UA-TV production of *Hollywood and the Stars*, with a weekly production budget of \$35,000. In every respect Hollywood’s new season TV producers have enormous stakes in what amounts to whim, fancy and the other mysterious intangibles that make people flick a dial one way instead of another.

Of the 59 productions coming out of Hollywood, 27 are new programs and 32 are holdovers from previous years. The new programs represent 29 hours and 30 minutes of prime-time programming a week. ABC-TV and NBC-TV each have 10 new shows coming out of Hollywood. ABC’s 10 shows add up to 11 hours of prime-time programming, while the NBC series contingent, containing more half-hour long elements, amounts to only 8 hours and 30 minutes. CBS-TV, with the strongest lineup last season, is playing the coziest hand this year. The network of the never-blinking eye is bringing in seven new shows equaling five hours, or only 20% of its total prime-time schedule.

Despite a spotty record of audience acceptance, anthologies are going to be big on the networks in 1963-64. For creative reasons, Hollywood producers as a group much prefer doing anthologies than series with continuing characters. Many feel that the need to build plots around the same characters each week “clutters up” what are basically sound stories able to stand on their own.

CIRCUMVENTING THE SERIES FIXATION

Most producers have been forced to accept the straight drama or comedy series format, however, because these types of shows seem to spur more week-to-week loyalty among audiences and have much the better track records. To circumvent this situation, talented producers like Herbert Brodtkin and MGM’s Norman Felton have been presenting anthologies in the guise of more orthodox series. *The Defenders* and *Dr. Kildare* have continuing characters in deference to audience fixations, but they are basically anthologies.

This season the Hollywood producers apparently are getting bolder in their approach. There will be eight anthologies on the networks compared to six last season and five in 1961-62. Their only concessions to continuity will be loyalty to basic story premises such as science-fiction or mystery.

The Hollywood producers also have pushed big name personalities for the new season. CBS-TV is the leader of this movement. Two of the biggest names in show business—Danny Kaye and Judy Garland—will be appearing in new series co-produced by the network. NBC is bringing back Imogene Coca, and Jerry Lewis will cavort for two hours a week on ABC.

Though the programming tide seems to be rising in favor of anthologies and variety personalities, comedy remains the strongest single program element out of Hollywood. Of the

THE PRODUCERS *continued*

West Coast production center's total output of 59 prime-time series for 1963-64, 21, or about 35%, of the programs will have a situation comedy format.

Since the beginning of Hollywood film production for TV the major TV producers in Hollywood have included heavy representation of major facilities owners. That's the way it worked in motion pictures and the practice carried over to TV.

Says one Hollywood executive in explanation: "When I was a kid in New York, the guy that owned the ball had a big say in how the game was run. It's been the same way here."

How do the film studios, in their capacities as TV producers, run the ball game? From the beginning of their involvement with television, the major motion picture studios quickly learned that there are basic differences in producing films for each medium. Budgets are the main difference. In television, production budgets are relatively rigid and determined prior to almost anything else. In feature films, budget allocations are much more flexible and are contingent on story, star material and box office potential.

But development of a series idea must come even before budget. The usual procedure, of course, is to develop an idea internally, but sometimes a producing company will take one suggested by a network or an advertising agency programming department. Even more often, the idea will come from a writer or an individual producer or their

agents. Running the idea up the flagpole to see who salutes it is the next logical step in the TV producing business. If it evokes interest within the production company or at a network or an agency then it's prudent to go ahead and create a format and characters and order a script. With luck, if the script is good, the producer may get a network or agency to underwrite the cost of a pilot. Then an attempt is made to sell the pilot either alone or with a network and, if successful, the series is put into production.

Co-production often means that the network involved will not only finance the pilot, but will work with the producing company in the development of scripts, casting the continuing roles, etc. In return it will get as much as a 50% share of all profits.

Most of the producing film companies have directors, writers and producers under contract. Actors, however, are usually hired on a per-program basis. In past years this was not as true, with many of the film studios preferring to develop their own stars, using talent already signed to stock contracts under long-term clauses.

The independent TV program producers, consisting almost exclusively of performers who developed a taste for corporate wheeling, dealing and profiting, mostly put together, sell and finance their own program packages. The spinoff, in which the producer turns out a pilot for a new series as an episode in a series already on the air, has proven a blessing for both the independent and major studio producer. If it wins public approval in its outing,

Holding the working production reins on Hollywood's prime-time shows

Program	Producer
REVUE PRODUCTIONS	
Arrest and Trial	Frank P. Rosenberg
Wagon Train	Howard Christie
*McHale's Navy	Ed Montagne
*Jack Benny Program	Fred De Cordova
*Channing	Jack Laird, Stanley Rubin
The Virginian	Roy Huggins
Kraft Suspense Theater	Roy Huggins
*Bob Hope Presents the Chrysler Theater	A. Miller
*Alfred Hitchcock Hour	Joan Harrison, Norman Lloyd, Robert Douglas, David Lowell Rich
SCREEN GEMS PRODUCTIONS	
*Grindl	William O'Keefe
Hazel	James Fonda
*Redigo	Howie Horwitz, Andrew White
*Donna Reed Show	Tony Owen, Paul West
The Farmer's Daughter	Harry Ackerman, Peter Kortner
*Route 66	Herbert B. Leonard
The Flintstones	Bill Hanna, Joe Barbera
CBS-TV	
Rawhide	Vincent Fennelly
*Gunsmoke	Norman Macdonald
The Great Adventure	Bert Granet
*Judy Garland Show	Norman Jewison, Gary Smith
*Danny Kaye Show	Perry Lafferty
*Red Skelton Hour	Cecil Barker
*Perry Mason	Arthur Marks, Art Seid
MGM-TV	
The Travels of Jamie McPheeters	Don Ingalls

* Co-productions or joint ventures.

Program	Producer
Mr. Novak	E. J. Neuman
*The Eleventh Hour	Sam Rolfe
*Dr. Kildare	D. Victor
*The Lieutenant	G. Roddenberry
T AND L PRODUCTIONS	
*Andy Griffith Show	Aaron Ruben
Danny Thomas Show	Charles Stewart, Jack Elinson
*Dick Van Dyke Show	Carl Reiner
*Joey Bishop Show	M. Josefsberg
*Bill Dana Show	Howard Leeds
UNITED ARTISTS-TV	
*The New Phil Silvers Show	Rod Amateau
*The Fugitive	Quinn Martin, Alan Armer
*The Outer Limits	Joseph Stefano
*Hollywood and the Stars	David Wolper, Alan Landsburg, Jack Haley Jr.
DESILU PRODUCTIONS	
*Glynis	Ed Feldman, Jess Oppenheimer
The Lucy Show	Elliott Lewis
The Greatest Show on Earth	Stanley Colbert
FILMWAYS TV PRODUCTIONS	
Beverly Hillbillies	Paul Henning
Petticoat Junction	Dick Wesson
Mr. Ed	Arthur Lubin
WARNER BROTHERS PRODUCTIONS	
77 Sunset Strip	William Conrad
Temple Houston	Joseph Dackow
BING CROSBY PRODUCTIONS	
Breaking Point	George Lefferts
Ben Casey	Fred Freiberger, Wilton Schiller

Program	Producer
FOUR STAR TELEVISION	
*Burke's Law	Aaron Spelling
DON FEDDERSON PRODUCTIONS	
My Three Sons	Ed Hartmann
SELMUR PRODUCTIONS (ABC-TV)	
Combat	Selig J. Seligman
GOODSON-TODMAN PRODUCTIONS	
Richard Boone Show	B. Houghton
CAYUGA PRODUCTIONS	
The Twilight Zone	William Froug
JACK CHERTOK TV INC.	
My Favorite Martian	Jack Chertok
JACK WRATHER PRODUCTIONS	
Lassie	Robert Golden
STAGE 5 PRODUCTIONS	
Adventures of Ozzie & Harriet	Ozzie Nelson
WALT DISNEY PRODUCTIONS	
Walt Disney's Wonderful World of Color	Walt Disney
TELEKLEW PRODUCTIONS	
Lawrence Welk Show	Sam Lutz, Jim Halson
JERRY LEWIS PRODUCTIONS	
Jerry Lewis Show	Ernest Gluoxman, Perry Cross
NBC-TV PRODUCTIONS	
Bonanza	David Dortort

the spinoff can easily be expanded into a regular series on its own for the next season with a minimum of cost and anxiety. If it should fail its trial, the economics of the spinoff have been absorbed by its basic function as just another episode in an already bought, paid-for and scheduled series.

Yet this snug business structure already is finding itself in the midst of a movie-industry type metamorphosis. Some of the best feature films in Hollywood these days are turned out by independent producing companies, not by the major studios. Most independent feature film producing organizations, like their film counterparts in television, are formed by actors, directors and producers wanting to share in the profits of their labors. The major studios lost the advantage to the independents because they couldn't continue to maintain their costly facilities and stables of talent on a year-round basis.

THE REBIRTH OF UNITED ARTISTS

Leader of the independent movement in motion pictures is United Artists Inc., a company that was near bankruptcy a decade ago, but now regularly grosses more than \$100 million a year (1962 gross: \$126.3 million). Under Robert S. Benjamin, now board chairman, and Arthur B. Krim, now president, United Artists in the early 1950's brought a startling concept to the movie business. It provided financing, leaving the creative work of movie-making to the best team of independent producers and directors it could corral. This policy paid off both artistically—the creative people thrived in an atmosphere free of banking problems—and financially.

Currently United Artists' TV arm, United Artists-TV, is spurring a similar trend in television. Coming out of the nowhere that is the fading syndication field, UA-TV is spinning television's most interesting producing story of the year. It has six network programs in the works for the coming season, compared to only one last year. Included are four series being produced in Hollywood—*The Fugitive*, *The Outer Limits*, *Hollywood and the Stars* and *The New Phil Silvers Show*.

UA-TV achieved this remarkable turnabout by emulating in television its parent company's policies in motion picture production. It put the independent producer concept to work making TV series. All of the UA-TV properties are joint ventures or co-productions.

Until recently UA-TV's experiences in television were anything but noteworthy. Off to a late start, it began in the syndication field selling *Trouble Shooters*, its initial series produced for television in 1959. Several other productions followed, including *Miami Undercover* and *The Dennis O'Keefe Show*. Subsequently UA-TV absorbed Ziv Television Programs, a pioneer television production company, in syndication since 1948.

At first UA-TV continued in the syndication field under the Ziv-UA banner but then, with the first-run syndication business turning soft, a policy change was made. Ziv withdrew from production and UA-TV expanded on an independent basis.

Led by a potent pair of policy-makers named Richard Dorso, executive vice president, programming, and M. J. (Bud) Rifkin, executive vice president in charge of sales, the company turned to producing for the networks.

Again UA-TV started slowly. Last season it had only one hour-long western, *Stoney Burke* (ABC-TV), riding the network range. But then the company's independent

producer formula burst into flower. Losing the western series by cancellation, UA-TV still was able to come up with three hour shows—*East Side, West Side* (in co-production with Talent Associates-Paramount), *The Fugitive* (in association with QM Productions), *The Outer Limits* (in co-production with Daystar Productions)—and three half-hour shows—*The New Phil Silvers Show* (a joint venture with Gladasya Productions), *Hollywood and the Stars* (in co-production with Wolper Productions), *The Patty Duke Show* (in association with Chrislaw Productions)—on the three networks this season. (The company also has two other properties offered for first-run syndication—*Lee Marvin Presents—Lawbreaker* and a package of six one-hour Wolper specials.)

This lineup gives UA-TV far and away its most extensive production schedule. Programming vice president Richard Dorso thinks that the company's association with such reputable independent producers as Leslie Stevens, David Susskind, David Wolper, Rod Amateau, Quinn Martin, Joe Stefano and Bill Asher is the reason for the number of shows sold to the networks this season.

"There is no question," Dorso says, "that the knowledgeable executives within the networks tend to lean toward individual producers rather than the overall label of companies. Who makes the picture," he emphasizes, "not where the picture is made, is important today."

Dorso feels that there are many benefits to be derived from the independent producer system. He cites diversity of product as an important example.

"It is possible to do many different types of programs with individual producers," he explains. "The independent producers make it possible to attain a full dramatic spectrum of production from comedy to documentaries to hour-long dramas.

"Although Daystar Productions is only two blocks away from David Wolper," he points out, "the end result of each is totally different and both are dissimilar to the *Phil Silvers Show* by Gladasya Productions and to *East Side, West Side* by David Susskind."

Does Dorso think the UA-TV concept of co-production deals will be widely copied in the TV industry?

"Any production company can be only as successful as its individual producers," he answers. "Our system appeals to the talented producers because our deals are made with individual producers on the basis of specific projects that the producers are enthusiastic about producing. This is totally different from the studio concept where producers are assigned to projects they may or may not have enthusiasm for."

But if the UA-TV independent producer format is to signal the end of factory-produced dominance of TV fare and herald the coming of the hand-tooled product, it's a little premature for this year. For the new season's programming out of Hollywood suggests more a reflection of the manufacturing plant than of cottage industries.

The nighttime schedule of the three networks finds Revue Productions leading all the Hollywood film companies, accounting for nine series and 9 hours and 30 minutes of programming. This is a considerable falling off for the perennial champion of television producers. In past seasons—1961-62 for example—the company has had as many as 16 series before the cameras. In 1962-63, Revue had 10 shows scattered among the three networks.

Part of the fall-off must be charged to Revue's own making. The company has spearheaded the move to longer

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CLOSEUP

DANNY THOMAS
SHELDON LEONARD

KINGS AMONG THE JESTERS

BY DEBORAH HABER

IF any category of television programming approaches the status of durable goods, it is situation comedy. Since television's earliest days, the weekly half-hour with a continuing cast, a familiar story line, a dependable incidence of chuckles and an occasional yok has been a staple in program schedules.

This year's principal purveyors of situation comedies are two of the most durable dealers in those durable goods. The two halves of T and L Productions, T for Thomas as in Danny and L for Leonard as in Sheldon, are in production on five comedy series to be shown this season in network prime time: *The Danny Thomas Show*, *The Dick Van Dyke Show*, *The Andy Griffith Show*, *The Joey Bishop Show* and *The Bill Dana Show*. No other production company is reeling out comedy at such a clip—or with such successful results. Of their offerings all, save *Bishop* and *Dana* (a new entry this fall), spent last year in the heady atmosphere of television's Top Ten.

The inventory of past production seasons is working for T and L too. Reruns of *Make Room for Daddy*, the original version of *The Danny Thomas Show*, are stripped five days a week on NBC. The network bought four-year rights to the reruns for \$7 million in 1960. *The Real McCoys*, now retired from nighttime network showing after a six-year run, is reappearing in a CBS daytime strip for which that network paid \$4 million. *The Andy Griffith Show* has been bought, for another \$4 million, for daytime reruns on CBS beginning in 1964.

T and L's vast store of filmed laughter is also being shipped around the world. In foreign syndication are *The Danny Thomas Show*, *The Dick Van Dyke Show*, *The Joey Bishop Show*, *The Andy Griffith Show* and *The Real McCoys*. The William Morris Agency, exclusive sales representative for T and L, won't reveal the income from foreign distribution, but with Andy Griffith drawling away in dubbed Japanese there must be yen in them thar hills.

In the unlikely event that T and L's comedies suddenly lay eggs all around the world, the Danny Thomas half of the production company can fall back on income from a venture into another kind of show. Thomas has a financial interest





in *Wyatt Earp* which is now in off-network syndication. To complete the present holdings of the T and L principals, both have a hand in *My Favorite Martian*, a Jack Chertok production that is ticketed for CBS-TV's Sunday night schedule this fall. That series was partly financed by Danny Thomas Enterprises. The Thomas organization and Leonard, who directed the pilot, share in the revenue.

All the productions out of T and L bear what has become known in the industry as the "T and L trademark." Whether the show is about a nightclub entertainer (as in the *Thomas* show), another nightclub entertainer (Bishop's role last season after a conversion from press agent), a country sheriff (the *Griffith* show), a gag writer (*Van Dyke*) or a bellhop with a Spanish accent (*Bill Dana*), it is apt to bear a characteristic in common with the rest. As one show business observer has described it: "It's good clean comedy with a small moral." If T and L turns out a combination of comedy and sentiment, it is because the partners of T and L combine those qualities themselves—and augment them with sharp business judgments.

T and L Productions was formed two years ago as a 50-50 partnership of Danny Thomas Enterprises and Sheldon Leonard Enterprises, but it can trace its origins to a single show created in the fall of 1953. The show was *Make Room for Daddy*, and it came out of an idea of producer Louis F. Edelman to make a comedy series about an entertainer and his family life. Edelman saw it as "the resolution of a character I saw before me." The character, Danny Thomas, invested his money (the rewards of 15 years of nightclub work and four motion pictures) and his talent, and a television empire was born. Brought in as director for the new series was an ex-movie tough named Sheldon Leonard. (Leonard's contract with Thomas was to run for one year, a policy that he holds fast to in most of his business transactions. "It's my most valuable weapon in having things done my way," he explains. "If they don't like it my way, I'll step out at the end of a year. They're free to make changes if they're unhappy and I can if I'm unhappy." Apparently, there's been little unhappiness on either side of the Thomas-Leonard association; it's now 11 years old.)

At the end of his second year as director of *Make Room for Daddy* Leonard took over the production reins from Edelman, who'd become increasingly involved in another enterprise—*Wyatt Earp*. *Daddy* ended its fourth season on ABC with four Emmy Awards, a Sylvania, more than 100 citations from parent-teacher associations and the not-exactly-glorious rating position of 107th place. Sponsors Dial Soap and Kleenex dropped the show. So did ABC.

General Foods and its agency, Benton & Bowles, approached to sponsor the show, felt that *Make Room for Daddy* was a well produced series with fine material—after all, those awards had to prove something—but they wanted it in the Top 10. Leonard had the answer: "Let's take it out of Macy's basement [the 9 o'clock time slot on ABC-TV oppo-

“No matter what the deal is at T and L, Danny’s fine Lebanese hand is in it”

site the formidable competition of CBS-TV’s *Climax* and NBC-TV’s *The People’s Choice*] and put it in Gimbel’s window.”

Gimbel’s window turned out to be CBS’s 9 o’clock slot on Monday nights following *I Love Lucy*, then one of television’s most popular shows. It took a number of strong backs to lift the show from basement to window. One belonged to Abe Lastfogel, president of the William Morris Agency, who has been Thomas’s personal agent for 23 years and whose firm now represents T and L Productions. Lastfogel went to work on the General Foods board of directors just as *Make Room for Daddy* was being canceled at ABC to make room for a more promising show. Lastfogel had support from Ed Ebel, then the television buyer for General Foods and now the company’s advertising vice president, and from Tom McDermott, then head of TV at Benton & Bowles and now the president of a T and L rival, Four Star Television. Lastfogel, Ebel and McDermott got the sponsor to buy the property and CBS to put it in the favorable spot after *Lucy*. Looking back on the crisis, Thomas now says that his show was saved by “people who care.”

A lot of people care about Thomas and his projects. In a town where the average personal association tends less toward that of Damon and Pythias than toward the arrangement between mongoose and snake, Thomas is accorded a rare measure of affection by those around him. He is one comic who has made it big—about as big as it can be made—but whose origins instilled in him a warm regard for human values in addition to an ambition for personal success.

AMOS JACOBS’ HISTORY

Thomas was born Amos Jacobs on Jan. 6, 1914, in Deerfield, Mich. Most of his early life, however, was spent in Toledo, Ohio, in the home of his Aunt Julia and Uncle Anthony Simon. The early years were short on money but long on family fun and affection.

His boyhood jobs included a paper route and selling soda pop in the gallery of a burlesque theater when he was 11. After two years of high school in Toledo (he had lost credits after a brief move to Rochester, N.Y., and refused to remain in school for the extra time it would take him to get a diploma) he dropped out, taking jobs as a bus boy, a punch press operator’s assistant and a night watchman in a coal and lumber yard.

As a teen-ager he moved to Detroit and a start in show business. He was hired as a singer on a radio show called *The Happy Hour Club*. On this show he met a vocalist named Rosemarie Mantell. They were married on Jan. 15, 1936, after a courtship that lasted three years.

For several years Jacobs struggled in the backwash of show business, appearing in obscure beer gardens and on local radio shows. It was in 1940 that his big break came, although he didn’t know it at the time. He was booked into Chicago’s Fifty-One Hundred Club, a deadfall that so shocked him when he saw it that he decided not to use his real name lest friends would think he had reached the end of the theatrical trail. He coined his new name from his youngest brother Danny and his oldest brother Thomas.

It was in the Fifty-One Hundred Club that Danny Thomas was discovered by Abe Lastfogel. As Thomas

describes the meeting, the agent called him to his table after seeing his act and said: “You have that certain something, and I don’t mean looks.” Lastfogel booked Thomas into the stylish La Martinique in New York. From then on Thomas was on his way.

By the time television came along, Thomas was an established star in nightclubs and had played feature roles in motion pictures. It was television, however, that made him a figure of national importance in the entertainment world. At this point he can write his own ticket in any nightclub in the country. His most recent date was a week at Harrah’s at Lake Tahoe, Calif., where he was rewarded by standing ovations and a check for \$40,000.

Thomas is unable to accept more than a fraction of the offers that are extended to him. His work as star and director of *The Danny Thomas Show* keeps him tied to Hollywood’s Desilu-Cahuenga studios where T and L productions are made. As a partner in the production company Thomas must participate in policy decisions about T and L’s other shows. As his original producer, Lou Edelman, puts it: “No matter what the deal is at T and L, you can be sure that Danny’s fine Lebanese hand is in it somewhere.”

The principal distraction that draws Thomas from his work at T and L is an endless round of charity appearances. “Danny,” says one of his secretaries, “is an honorary everything.” His continuing fund-raising campaign on behalf of the St. Jude Research Hospital in Memphis, Tenn., occupies a major part of his attentions. During a low point in his early struggle as an entertainer, Thomas vowed that if he ever became a success, he would build a shrine to St. Jude, the patron saint of hopeless cases. He has raised as much as \$1 million a year to build and maintain the Memphis hospital, which specializes in the treatment of children who are stricken with leukemia. He keeps an office in the William Morris building as the headquarters of his work for St. Jude. It is from another office at Desilu-Cahuenga that he conducts T and L affairs.

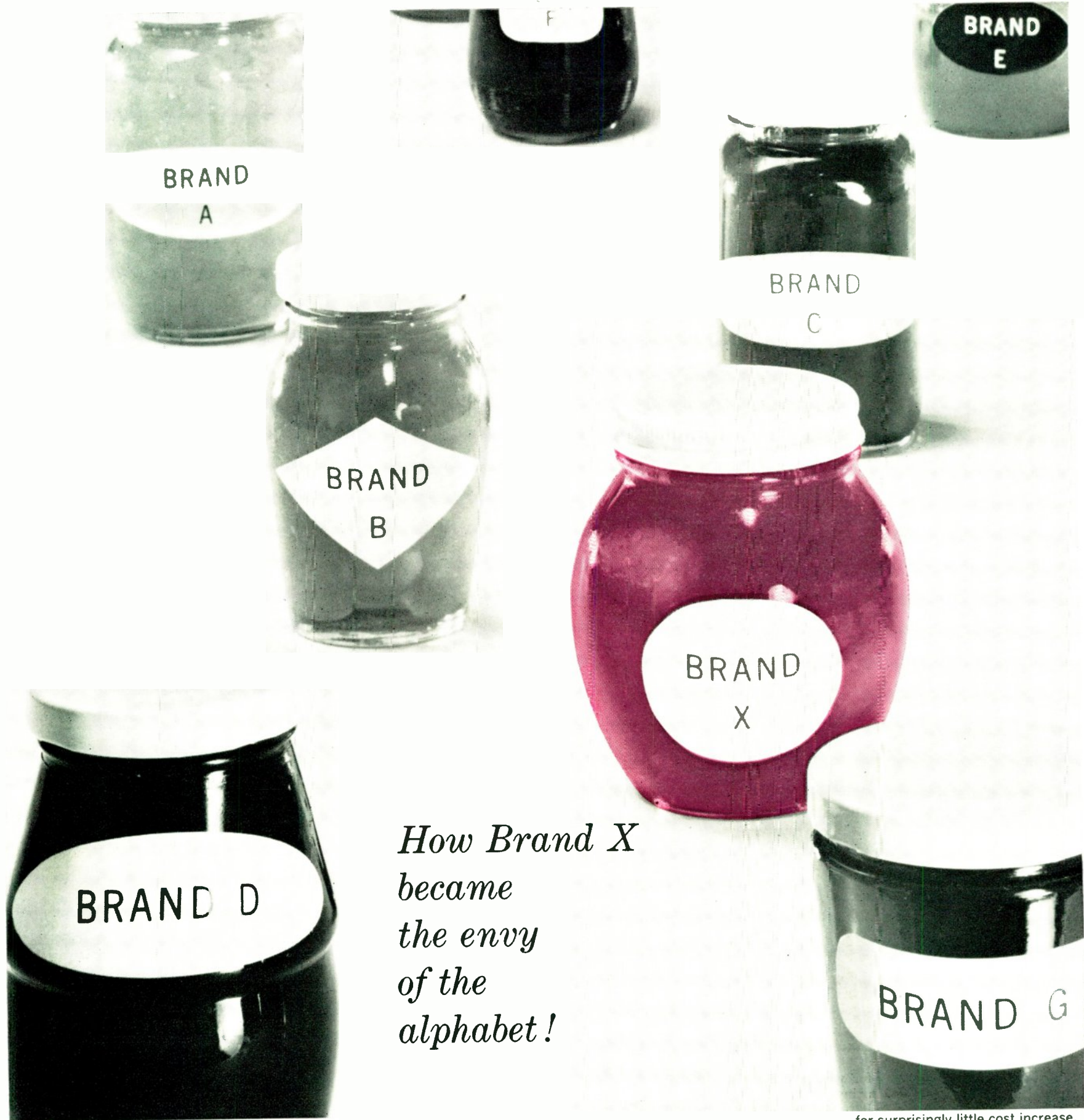
Although Thomas’s Lebanese hand is felt in the big deals at T and L, the day to day operations of the company are masterminded by the L in T and L, Sheldon Leonard.

THE PAST OF SHELDON BERSHAD

At the age of 56, Sheldon Leonard, renowned in the movies as the Runyonesque mug, has turned distinguished. The black hair is now liberally streaked with gray. The brown eyes that once struck terror to the hearts of many a movie “good guy” (before the last reel, at any rate) are now benign behind black-rimmed glasses. The massive shoulder pads in the double-breasted suits, so familiar to viewers of the *Late Show*, have given way to tasteful hand tailoring. The cigarette that used to dangle from a curled lip now reposes in a holder that in another’s hand might be an affectation but in Leonard’s is a finishing touch. Only the voice retains traces of the early Leonard—the quiet, controlled New Yorkese, just on the verge of anger, the tone of the quiet threat.

Leonard comes by the New York accent honestly. He was born Sheldon Leonard Bershad at 102d Street and Fifth Avenue in Manhattan on Feb. 22, 1907.

The man who is best remembered by movie audiences for his portrayals of unlettered hoodlums graduated from Syra-



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For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N.Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

FOR COLOR .



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Here is a story with a purpose:

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As everyone knows, a gold-crested budgetspender in the hand is worth a whole flock hidden behind a door marked "Radio-TV Department" or "General Manager" (depending which side of the street you're selling). And—at risk of scuttling Fred K. Archly's secret—you just have to know *when* and *where* you can find gold-crested budgetspenders at rest. Then you go there. And they're receptive.

The "when" is the time they happen to be in need of specific, up-to-date, indubitably accurate facts about the broadcast business. Which, in their case, is often.

The "where" is the place most of them go to find such information—a rich feeder of factual nourishment known to them (and, we hope, you) as BROADCASTING Yearbook. Like the reliable oak tree, it's a perennial mainstay that puts forth new,

fresh foliage every year. It has been doing this more and more comprehensively for the past 33 years—which is only one reason why so many gold-crested budgetspenders are attracted to its authoritative boughs . . . uh, pages. (Allegory can sometimes be tricky.)

And—would you believe it?—WE also have a purpose.

The 1964 BROADCASTING Yearbook will displace the best selling 1963 BROADCASTING Yearbook come next December 1. Every gold-crested budgetspender worth his salt will then send the old, frayed copy to his company's Reference Library, putting the bright, mint-new, bigger-than-ever edition within easy reach on his desk.

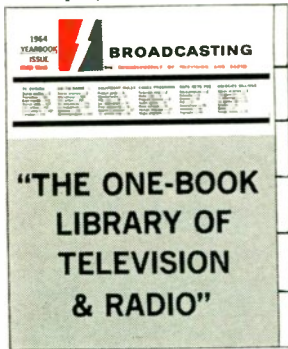
When he opens it (which could be a dozen times a day), his mind attuned to matters of budget-spending—will you be there? With your story? With the kind of facts about yourself to influence his decisions?

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ON THE SET • *Thomas the star takes a break while Thomas the boss keeps his eye on production details of the Danny Thomas Show set. With him is co-star Marjorie Lord, the second of Thomas's TV wives in the long-running series.*

KINGS AMONG JESTERS *continued*

cuse University in 1929 with honors in sociology. He got a promising job with a Wall Street brokerage firm a few months before the crash knocked the bottom out of the stock market and out of Leonard's career in finance. He floundered for a while. "I wasn't equipped for anything," he explains. "In those days sociology was not a career."

In desperation Leonard thought of the possibilities of a theatrical job; he had been active in extra-curricular drama at Syracuse. He found work as the manager of a New York movie house which closed almost immediately for lack of patronage. For a year he moved from one theater to another, with the Depression right on his heels. Where theater manager Leonard opened, it was only a matter of time until the theater closed.

After a period of job hunting, Leonard decided to try acting. He stumbled into a role on Broadway in 1931 in "Hotel Alimony," a comedy that closed after five performances. But although the play flopped, Sheldon Leonard (who had dropped the "Bershad" for marquee purposes) had managed to establish himself as an actor with a working credit to his name.

Between 1931 and 1940 Leonard appeared in a series of Broadway hits that included "Having a Wonderful Time," "Kiss the Boys Goodbye" and "Three Men on a Horse." He specialized in a role he now describes as the "seducer," the other fellow who spent most of the play trying to get the leading lady on the couch only to be foiled by the leading man. While becoming Broadway's most frustrated seducer, he started directing in summer theaters in Maine and on Cape Cod.

In 1939 Leonard went to Hollywood to do his first movie. The trip was strictly a one-shot, a role in the second picture of the "Thin Man" series with William Powell and Myrna Loy, and Leonard felt no great call to move west and devote himself to the silver screen. Things were going great guns for him on the New York stage.

In a year, however, he was back in Hollywood, in response to the lure of the bigger money to be made there than in New York. It was in 1940 that Leonard made the first in a series of films that established his trademark in the movies—the tough guy with a sense of humor, a Brooklyn accent and a talent for manipulation. The movie, "Tall, Dark and Handsome," with Cesar Romero, was the

beginning of many cinema experiences for Leonard on the wrong side of the law. As he describes it, "Romero was the guy in the white hat, and I was the guy in the black hat." Leonard wore the black hat for a decade in some 140 movies.

Simultaneous with his film career Leonard launched a career in radio. He played the same kind of character he was becoming famous for in the movies on many of the top radio shows that originated in Hollywood—*Jack Benny*, *Bob Hope*, *Duffy's Tavern*, to name a few.

Leonard counts his experience on radio as one of the most significant influences of his professional life. "Radio," he says, "brought me into direct contact with the live mass audience." It was an experience that he calls "indispensable, irreplaceable and not to be duplicated." Working with the radio greats, Leonard could see for the first time what audiences responded to. It was a reaction he couldn't get in films where there was no audience feeling—"you couldn't see them or hear them"—or even in the theater where "after the first couple of weeks the edge is taken out of your performance and it becomes more or less routine." But with radio, every week there was a new show, something different, a flow of new comedy from which he could sense what the audience liked and what it rejected.

At this time too, another facet of Leonard's creative talents bloomed. A movie actor had time between pictures to do other things. Leonard started writing for radio, and sold what he wrote. In a fit of clairvoyance he stipulated that his scripts could be used for a six-month period but that at the end of that time their ownership reverted to him. Through this arrangement Leonard accumulated a large library of tested scripts which, with some alterations, were ready to be resold to television.

Leonard took to television as his Broadway seducer of an earlier period took to the leading lady on the couch. He went from writer to director, drawing on his experiences in radio in both areas. After his second year as director for the *Danny Thomas Show*, he stepped up to a full producer-ship and remained producer-director of that program for six years. Today, in addition to being a partner with Danny Thomas in T and L Productions, Leonard is executive producer on *The Danny Thomas Show*, *The Andy Griffith Show*, *The Dick Van Dyke Show* and *The Bill Dana Show*.

Currently T and L exercises creative and financial control

over the following comedy ventures: *The Danny Thomas Show* (a Marterto Production produced by T and L); *The Andy Griffith Show* (produced by Mayberry Productions which is owned by the Griffink Corporation—Andy Griffith's production company—by Willow Productions—producer Aaron Ruben's company—and by T and L); *The Dick Van Dyke Show* (produced by Calvada Productions which is owned by T and L in joint venture with Acre Productions—Carl Reiner's company—and with Dick Van Dyke's company, Lotus Inc.) and *The Bill Dana Show* (produced by Amigo Productions, a joint venture of Bill Dana Productions Ltd. and T and L). NBC participates financially in the *Dana* show because it bought 26 episodes without a pilot.

Sheldon Leonard enjoys financial rewards without any creative say over the *Joey Bishop Show* (produced by Bellmar Productions, a joint venture of Josylar Inc.—Bishop's company—Danny Thomas Enterprises and Louis F. Edelman). Sheldon Leonard Enterprises participates financially on the *Bishop* show.

There is much of the family atmosphere at T and L Productions. In the company's pink stucco compound, office doors are usually open. Slacks, sports shirts and a sense of humor are the uniform of the day.

A CLOSED CORPORATION

It has been to keep things in the family that Thomas and Leonard have so far resisted, as other production companies have not, the urge to cut the public in on the action by selling stock. As a closed corporation T and L has no need to "juggle the financial statements around to make them look good to the stockholders," says Leonard. "We don't have to shift the blame for our mistakes on anybody but ourselves."

So far in T and L's history there has been little blame to shift. The company's calculated policy of breaking even on current production for network sale and banking on profits from reruns in network stripping deals or in domestic and foreign syndication has been paying off and promises to turn into really big money. With the close of the 1963-64 season next year, T and L will own 400 episodes of *Danny Thomas*, 95 *Dick Van Dykes*, 125 to 130 *Andy Griffiths*, 95 *Joey Bishops* and about 30 *Bill Danas*. Film in the can is as good as money in the bank, if the film has a network track record as good as that of T and L products.

The big problem is to create a show that will be a hit in its first exposure on the network. In today's television economy, a weak show has little future. At \$80,000 per episode, no sponsor will renew a half-hour series unless, in Leonard's words, "the show's a big and distinct hit.

"Flops can't get anywhere," Leonard says. "Either you have a hit, or you have nothing to show for your pains."

One way to sense the possibilities of creating a hit is to test some of the ingredients for a new show in an episode of an established property. Several years ago on his program *Danny Thomas* was arrested for going through a stop sign in the village of Mayberry. The arresting officer was a country sheriff who talked like a hick but was about as shrewd as J. Edgar Hoover. That situation led to the creation of *The Andy Griffith Show*. *Joey Bishop* was test marketed in appearances on the *Thomas* show before his own production was launched. This season's new *Bill Dana Show* emerged from several *Thomas* episodes in which the character that Dana plays was introduced.

The spinoff is an inexpensive substitute for the specula-

tive pilot that used to be widely produced as a come-on to prospective buyers. T and L avoids pilots. "They are meaningless dramatizations that don't usually stand for what the series is going to be about," says Leonard. "They misrepresent, and they cost."

Once a hit is born, the problem is to keep breathing life into it as long as possible. Few shows have been sustained as long as T and L's *Danny Thomas* property, now in its 11th season. In pursuit of new ways to generate interest, T and L shot eight *Thomas* episodes in Europe last season. The company took 20 people on the trip, at a total cost of some \$100,000. Although the travel added \$12,500 to the budget of each show, T and L thinks the expense was justified. As Leonard puts it, producers must stop thinking that their shows will be seen on a television set with a 12-inch screen that can accommodate nothing but a closeup. With bigger screens in use, backgrounds are now important. In T and L's view, the fresh backgrounds of the *Thomas* episodes that were shot in Europe added to the value of the shows.

Aside from the talents of its two principals, T and L's biggest asset is the creative manpower it has been able to enlist. That kind of manpower is hard to find. "The market," says Leonard, "uses up personnel resources for comedy shows. There are always plenty of stages and crews, but people with material are what's really needed."

The creative manpower now at work at T and L includes impressive names: Carl Reiner, creator and producer of *The Dick Van Dyke Show*; Aaron Ruben, producer of *Andy Griffith*; Chuck Stewart and Jack Elinson, writers and co-producers of *Danny Thomas*; Howard Leeds, producer of the *Bill Dana Show*, and Milt Josefsberg, producer of the *Bishop* series.

It's no accident that every producer on every T and L show is also a writer. Aaron Ruben explains that Thomas and Leonard are "both very cognizant of the importance of the script to begin with. They've always gone after the best writers and insisted on the best writing."

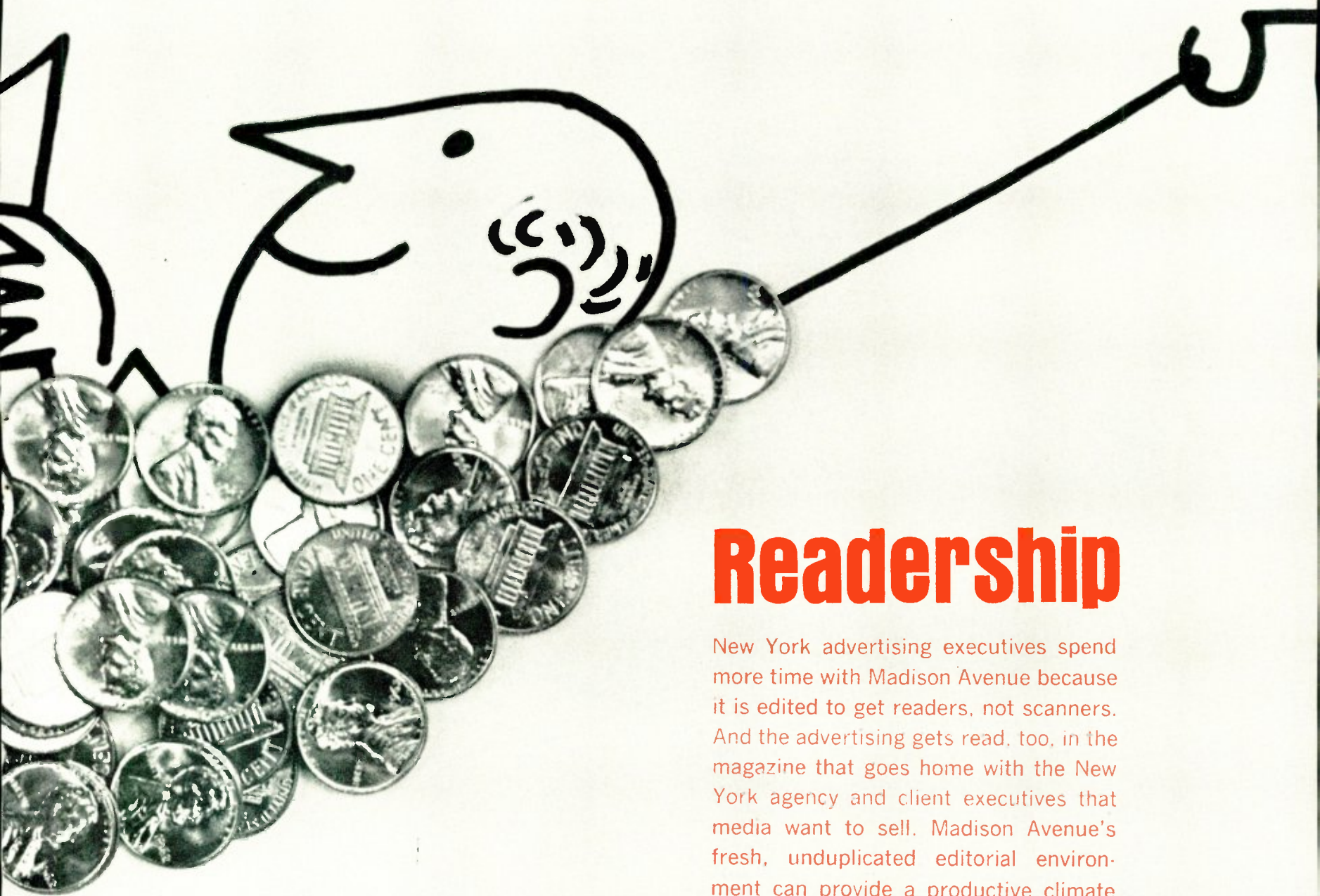
THE PROMOTION SYSTEM

The system at T and L has writers promoted to producer-ships—"Who has a better understanding of a script than they?" Actors are made into directors—"Who has a better first-hand knowledge of characterization than they?"

One such actor turned director is Jerry Paris. He had been cast as the next door neighbor on the *Dick Van Dyke Show* two seasons ago. It was his long-cherished ambition to become a director and he told Sheldon Leonard about it. Leonard took him under his wing, invited him to observe Leonard in action—in writing conferences, in the cutting room, in rehearsals and on the studio floor. For eleven shows Paris played the next door neighbor while studying the director's art. Finally he was turned loose to direct two shows—"Sheldon said just to see what happens"—and for the remainder of the season got the directorial plum for 10 of the remaining 14 scripts. Paris recently signed a contract as director for both the *Van Dyke* and *Dana* series.

T and L sets great store by proper casting. What's now the *Dick Van Dyke Show* might very well have been the *Carl Reiner Show*. Reiner created the series originally as a vehicle for himself. It went unsold until Leonard suggested someone else for the leading role. Casting *Van Dyke* came after a William Morris agent saw him in the Broadway musical "Bye Bye Birdie." Leonard flew to New York to look him over and *Van Dyke* got the series. The hunt for





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Reiner: "Sheldon sets the wheels on the tracks and then he lets the kids take over."

his TV wife ended when Danny Thomas, who'd interviewed Mary Tyler Moore for the part of his daughter on the *Thomas* show and decided against her because "her nose went the wrong way," thought it would go exactly the right way for the *Van Dyke* show. Creating interesting people and casting palatable performers to play them is paramount at T and L. Danny Thomas calls it the theory of the "lead horse"—find the lead horse and with proper handling the team can only win.

That T and L is a fun place to work is a sentiment that's echoed by most of the staff involved in the operation. Despite crowded schedules that would confound less organized producers than Thomas and Leonard, the doors to their offices are always open to anyone at T and L with a problem. Both men are convinced that company morale plays an important role in the success of any venture—particularly television comedy. Leonard likens morale to an iceberg, not visible on the surface but ever present. In a long run the fact that cast and crew are having a "good time" communicates itself to the home viewers. "If you're not happy," Leonard cautions his casts at first script reading, "the audience will feel it."

A STEADY FLOW OF COFFEE AND ADVICE

To keep Desilu-Cahuenga a happy place to work, T and L supplies office space to the stars, a steady flow of coffee, iced tea, cookies and advice. The script is the focal point around which all production hinges and there's a deliberately free-wheeling attitude about it. Cast, story editors, writers and directors are encouraged to ad lib, to improvise gag lines. Each show begins with a script reading under Leonard's supervision, where all assembled go through the script, adding, eliminating and otherwise changing it. Everyone is encouraged to contribute gags that "will get"—show business shorthand that stands for "get laughs." With ad libbers as seasoned as Carl Reiner, Joey Bishop, Morey Amsterdam and Bill Dana on the scene, the getting is usually good.

Actors are cautioned to be the "guardians" of the characters they portray. They're told to develop their character, to know him and to be ever vigilant against permitting that character to say or do anything that's inconsistent with him. Leonard tells his actors that for them each script is a "coat of wax" to be peeled away weekly, revealing a fully formed person to them and to the audience at home.

Carl Reiner, creator and producer for the *Dick Van Dyke Show*, says of the men at the top of T and L: "Sheldon and Danny are the two people I know who are exactly what they seem to be. Both are talented, successful guys who are gentlemen because they can afford to be. It's the guys who are scrounging around with limited abilities who find it necessary to be false. Danny and Sheldon know they're good. They strut around here with assurance and they have a right to."

In Reiner's view his associates have built an "empire" but with a much more benign deal for the individual than one finds at the larger, less personal production houses. "We all know each other," he explains. "We eat together, talk together and enjoy it. Here you know the dictums aren't coming from some far-off detached office. These are real working executives."

Leonard is the executive producer on the *Dick Van Dyke*

Show and it's with him that Reiner works most closely. "Sheldon," Reiner says of his associate, "sets the wheels on the tracks and then he lets the kids take over. That's what he did with the *Van Dyke* and *Griffith* shows and what he's initiating now with the *Bill Dana* series."

Often Leonard and the "kids" disagree. Reiner quotes an aphorism attributed to Sam Goldwyn: "From polite conferences come polite scripts."

"Sheldon and I," Reiner says, "have great screaming fits over the way things should be done. He's a worthy adversary and I respect his opinion. It's through these fits, screaming or otherwise, that we can talk out our troubles and come to a working solution."

Leonard's reputation as a worthy adversary was reinforced two years ago when he fought successfully to keep *The Dick Van Dyke Show* from oblivion. Today the *Van Dyke* series is riding on the crest of national popularity. There was a time in 1961 when the show was going to be thrown off the air. As Carl Reiner puts it, "Everybody liked *Dick Van Dyke* but nobody looked at it." Procter & Gamble felt it wasn't getting its share of viewers and decided to abandon the project. Leonard flew first to New York and then to Cincinnati to make a personal and impassioned plea to P&G's executives to extend *Van Dyke* for another season. He explained that this was the kind of comedy that takes time to build an audience. He cited the example of *The Danny Thomas Show*, which was almost scratched in its early stages but grew into a perennial hit. Leonard won his case.

The resuscitation of *The Van Dyke Show* in its second season was at least partly the result of the healthy lead-in from the *Beverly Hillbillies*, the biggest hit of 1962-63, which was in the preceding slot. But at T and L the feeling is that although *Hillbillies* gave *Van Dyke* an initial boost, the audience for *Van Dyke* stayed each week and grew because it enjoyed the show.

THE T AND L SPONSOR PHILOSOPHY

On some issues neither Leonard nor Thomas will joust with their sponsors. Although T and L insists on retaining "creative control" of its programs, it defers to sponsors on matters of "taste and policy." Says Leonard: "I won't argue with a sponsor who objects to a comic saying, 'I hate coffee; I only like tea' on a show that's being paid for by a coffee manufacturer. I defer to the sponsor's right to market his own product according to his own philosophies."

Thomas and Leonard view themselves strictly as creators, leaving the business management of their affairs to talent representatives William Morris. In return for 10% off the top of the package, William Morris places its entire organization at T and L's disposal. The Morris office functions on two different levels for T and L: On one hand, it's the tributary for talent in all creative areas—writers, producers, directors, actors—that can be formed into television ideas, series and packages. Secondly, Morris offices in New York, Hollywood and Europe have personnel dedicated to exploiting the television market for the sale of T and L shows. Danny Thomas says: "William Morris shakes the tree and the apples fall in our yard."

Norman Brokaw, a senior executive at the Morris office, says his organization is more than happy to shake the tree

for Thomas and Leonard. "These are not only men of great integrity," he says, "but they're a great growth client. They've gone from one television show in 1953 to where they are today—five shows on the networks."

The 50-50 partnership that's T and L Productions is only two years old but the friendship between Thomas and Leonard is going into its 11th season. They have built their business relationship on "mutual confidence and mutual respect."

In addition to a high level of creativity both men have other things in common: They are devoted family men with records of long-run marriages that are unusual in Hollywood. Thomas has been married to his Rosemarie for 27 years and Leonard to his Frankie for 32 years. No matter how hectic their schedules, both manage to set aside time to be with their families. The Thomases have a daughter, Margaret, 25, who acts under the name of Marlo Thomas; another daughter, Theresa, 21, and a 15-year-old son, Charles Anthony. The Leonards have a son, Stephen Bershad, 22, in his first year of law school, and a daughter, Andrea, 24, a psychiatric social worker married to a Los Angeles attorney.

For Thomas, family togetherness is spent in his Beverly Hills home or at his newly purchased alfalfa ranch in Cherry Valley, Calif. Leonard arranges to have all his weekends free for family get-togethers at their home in the exclusive Trousdale Estates section of Los Angeles.

They are men of strong loyalties to family and friends. Thomas's sister, Mrs. Emily Dyke, has been employed by her brother for 12 years answering his fan mail. His brother Tom has been his TV stand-in for 15 years and his brother Ray is the associate producer on the *Bill Dana Show*. Ronald Jacobs, Thomas's nephew, has been with his uncle for nine years. He started out after graduating from UCLA with a job he describes as "practically a janitor" and has risen within the organization to become associate producer of the *Danny Thomas* and *Dick Van Dyke* shows and production supervisor over all T and L productions. Young Jacobs has been called Thomas's right hand man.

Currently also on the T and L payroll, for the summer at least, is young Stephen Bershad. He's standing on the low rung of the T and L ladder as a production assistant. Although he's in law school, Stephen is as yet

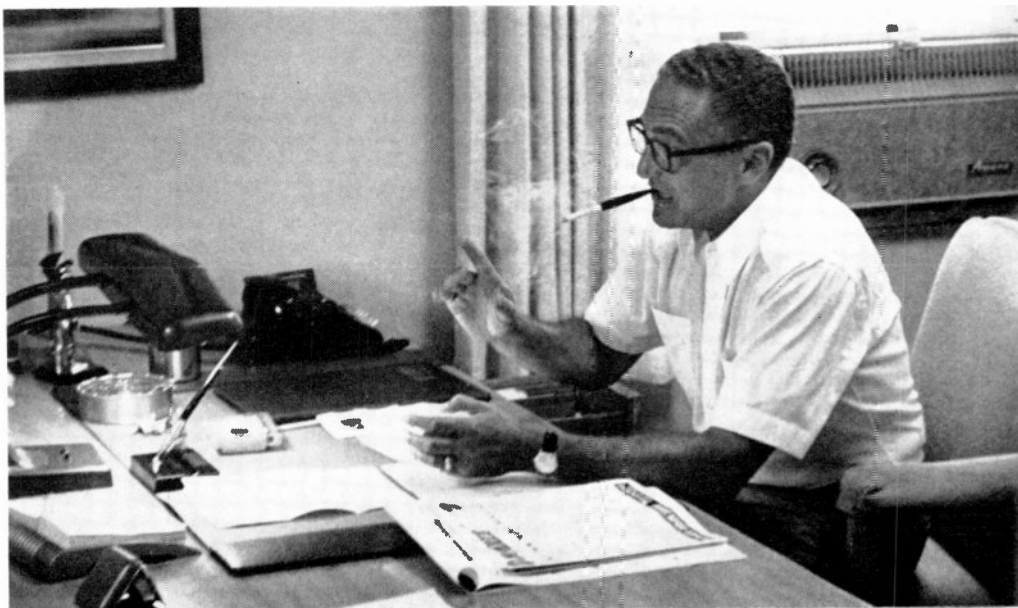
uncertain whether he'll make law his life's work or go into some form of show business. "Dad explained the whole picture to me, but he never told me whether I should go into show business or not. That's the way he is in business too. He explains all the facets of the problem to you and then he lets you make up your own mind."

Thomas and Leonard also share an active interest in athletics. Thomas played basketball and baseball in high school and Leonard won a football scholarship to Syracuse in his college days. Today their athletics are slightly less spectacular. Thomas manages to keep trim with golf at the Hillcrest Country Club. Leonard swims at least a half-hour daily in his pool and sets aside two weeks during the year for deep sea fishing. He used to play golf, but has been so busy lately that the closest he comes to a real game, he says, is keeping a club in his office that he picks up from time to time to keep his wrists "flexible."

The newest addition to the T and L family, Bill Dana, says that he had been resisting offers for a television series for some time before the deal with T and L came his way. "But Danny and Sheldon," he says, "have exercised competence in the whole spectrum of show business. There's no job they couldn't do. When you throw in with guys who've worn all those hats you're not laying your career on the line." Dana adds that watching the whole "ulcerless process" that goes on at T and L convinced him to join the company. Dana not only stars in the new series, but also participates financially as a partner in the joint venture. He says this makes him feel less like an employe and more like someone in business for himself. "At T and L," he continues, "there's no panic. It's fun. I look forward to going to rehearsals and the results are always gratifying." Whether his show succeeds or not Dana feels is "in the lap of the gods," but he's confident that "T and L is making the most decent product possible" and that "they're the best people in the world to do it."

The well-oiled Hollywood machine continues to grind out television product. At T and L the emphasis is on humor. Whatever the programming trends show next season—whether the sheriff, the soldier or the surgeon nests at the top of the Nielsen—Americans have always enjoyed a good laugh. Danny Thomas and Sheldon Leonard are in the business, and the habit, of seeing that they get it. END

BEHIND THE DESK • *The executive genius behind T and L's operations is generated primarily by Sheldon Leonard, the ex-movie tough who found his greatest success behind the cameras, rather than in front of them.*



“A resurgence of feature film productions would sweep TV off the Hollywood lots”

its Movietone News division compiled, produced and sold the first daily network newsreel, a 10-minute summary of the day's news, in 1948. The same year Fox distributed Time Inc.'s *Crusade In Europe* documentary as a 26-part television series.

AN AWAKENING IN 1955

By early 1955 (it would seem that most of the major motion picture producers began to wake up to television's reality at about the same time) Fox, at a cost of \$1 million, began to convert its Western Avenue studios in Hollywood to television film production and made plans to rent this space to independent TV producers. That season, 20th Century scored with its first big network TV produced show. It was the hour-long *20th Century-Fox Theater*, the most expensive program on the air, sponsored by the General Electric Co. and produced at a weekly cost of \$90,000.

Metro-Goldwyn-Mayer and Paramount Pictures, to their great detriment, were particularly slow in recognizing the potency of television. MGM didn't sell its feature film package to television until 1956, and it didn't start making productions especially for the new medium until the 1957-58 season.

Paramount kept its TV operations bottled longer than any other major studio. It was the last of the movie-makers to release its pre-1948 feature film packages to television (not letting go of them until 1958) and it still hasn't made its mark as a major film producer for the medium.

Thus, as relentlessly as a river eroding its channel, television wore down the resistance at the major motion picture studios and became the dominant force in Hollywood. And though most of the movie companies would be pressed to get along now without the revenues brought in by their video holdings, there are some observers who still sometimes wonder how completely television has taken hold.

Says John Reynolds, senior vice president, CBS-TV Network, West Coast: “When we were tenants on the movie lots, we were treated like third cousins. If there should ever be a resurgence of feature film productions, we'd be swept right off the lots.”

Reynolds is not overly alarmed at this prospect. CBS-TV has its own film facilities now, leasing the old Republic Pictures Studios in North Hollywood, and he's almost convinced that television currently is generally accepted as a major medium. He feels the strong Hollywood sentiment for movies is understandable because “features are far more profit-

able” than TV series and “people working on them are able to derive much more creative satisfaction.”

Playing a considerably brighter and more prominent part than the movie companies in television production's West Coast migration were such independent producers as Desilu Productions Inc., Four Star Television and MCA Inc. Starting in 1951 with \$5,000 capital and a television property called *I Love Lucy*, Desilu helped put Hollywood on television's map. It probably started the trend to film productions by its determination not to do the *Lucy* show live. This successful revolt against accepted practice—the program was soon getting the biggest audiences on television even though it was one of the few filmed network presentations—opened the gates to other film advocates. It highlighted, too, the advantages of the residual rights system.

Four Star Television, which had its origin in 1952, was founded by a triumvirate of famous movie names: David Niven, Charles Boyer and Dick Powell (a fourth star, Ida Lupino, appeared in some of the company's early productions but was not a stockholder). With the *Four Star Playhouse* providing the impetus, the production company quickly became a leading purveyor of dramatic anthologies on the networks.

Through its subsidiaries, MCA Inc. embraced television practically on first sight and flourished thereafter as agent, syndicator and producer. Unlike the movie companies, MCA was convinced of television's coming power even in its infancy. In 1952, it jumped into filmed television productions with a subsidiary called Revue Productions. Two years after it came into existence, Revue was contributing \$8.7 million to MCA's yearly revenues. From there the production company's way was all up. Thanks to the acceptance of such shows as *Wagon Train*, *This Is Your Life*, *Dragnet*, *Schlitz Playhouse*, *Burns & Allen* and *Jack Benny*, Revue developed into Hollywood's biggest TV film producer. By 1957 its production budget was \$25 million—one-fourth of the total budget for all TV film production in Hollywood that year—spread out to cover 16 different filmed series it owned.

From 1955 on, Hollywood overwhelmingly has dominated the production scene. The percentage of prime-time programs originating from the Coast climbed steadily, reaching a peak in 1960, when the New York stock of game shows was all but obliterated (NBC-TV's *The Price Is Right* being the lone survivor) by the quiz scandals. That year ABC-TV and NBC-TV took more than

90% of all their 7:30-11:00 p.m. fare from Hollywood. Only CBS-TV, which stubbornly has tried to maintain an approximate 60% to 40% ratio between Hollywood and New York originations, kept the East Coast from fading completely out of the production picture.

The success of shows dealing in realism, such as *The Defenders* and *Naked City*, brought a modest renaissance for New York production. Success giving birth to success, helped also by the return to popularity of personality shows, New York took the long road back as a production center.

In 1961, for the first time in television's history, there was a smaller percentage — 3.3% less — of Hollywood prime-time originations than the year previous. This trend has continued through last season and into the one that begins this month.

During the 1963-64 season there will be a total of 59 prime-time (figuring Sunday, 6:30-7:30 p.m. time slots in the prime-time survey) shows produced in Hollywood out of a total of 88 in all being presented by the networks. This works out to a 66.3% production share for Hollywood (a 65.5% share if the stricter week-long 7:30-11:00 p.m. prime-time guide lines are applied; see pages 30 and 31). In terms of time this equals 49 Hollywood production hours of prime time a week out of a three-network total of 74.

Last year Hollywood accounted for 65 prime-time shows out of a total of 94, or a 69.1% production share. In time this amounted to 48 hours 30 minutes of programming coming from the Coast.

BREAKDOWN BY NETWORKS

Breaking down this season's productions by networks, ABC-TV has the highest percentage of prime-time Hollywood originations, with 71.4%, or 20 out of 28 shows (19 hours out of 24) coming from filmland. NBC-TV registers a 65.4% share of Hollywood productions with 14 hours 30 minutes out of 25 and 17 shows out of 26 originating on the Coast. CBS-TV again maintained the evenest production keel. Beginning this month 22 CBS programs out of a total of 34, or a 64.7% share (equal to 15 hours 30 minutes out of 25) of the network's prime-time schedule will bear the Hollywood label. Of the overall network total of 59 Coast productions all but five, amounting to six hours, are film presentations.

West Coast production people say they are not overly worried by the production comeback New York is staging. They are well aware that Hollywood is following a downward trend with succeedingly

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fewer prime-time programs originating from its facilities over the last three seasons. But they don't think this means the production tide has unswervingly shifted in favor of New York.

"The increase of film activity in New York has not necessarily decreased film activity here," says CBS-TV's top man on the West Coast, John Reynolds.

New York's production surge, he explains, "happened with the programing swing to stark realism." New York, he continues, "benefited from its locations and great reservoir of talent. New York looks for impact, a documentary quality. It tries to minimize the back lot look.

Hollywood lacks the ability to produce stark realism. There's a dedication for having everything look and come out perfect here.

"The question is," he says, "has the programing pendulum swung all the way? Stark reality may have reached its peak."

Reynolds says that the startling box-office success of the recently released action-adventure motion picture "Dr. No" (it registered a tremendous gross of \$154,200 in its second week as a United Artists' "Premiere Showcase" attraction in the greater New York area several weeks ago) "would seem to in-

dicade that escapist fare is still popular."

Over at Four Star Productions there is a conviction that the programing pendulum has, indeed, swung away from "grubby" drama. The company's new *Burke's Law* series will pour on the glamour that made Hollywood famous. In one episode, Captain Amos Burke of homicide, portrayed by Gene Barry, will have to contend with guest stars Rhonda Fleming, Anne Francis, Martha Hyer and Dana Wynter. "We're playing the show for pure, slick entertainment value," say Four Star's production supervisor Norman S. Powell.

BACK TO ENTERTAINMENT

Gene Roddenberry, creator-producer of Arena Productions/MGM-TV's new *The Lieutenant* series, put this widespread Hollywood feeling in clear focus last month when he said: "I want to go back to entertainment. *Naked City* and *The Defenders* were reactions to the insipid pablum we had had, and I applauded them. Now we have shows vying with each other to prove they are adult. However the pendulum is now swinging almost to the place where, when you turn on TV at a top hour any night, the shows are all dealing with an eternal truth. None of us wants too much of anything. We should now have a leavening of TV fare, with just great entertainment—alternate selections of adventure and humor. I would like to see that instead of another story about a narcotic addict."

If television programing's ever-changing cyclical pattern truly is moving back to pure escapist fare, Hollywood production is sure to come out a big winner. Undeniably the Coast TV film producers are better equipped to handle that type of product. So well do they handle such material that "slicksters" is the label they wear in the eyes of most New York TV producers. Hal Schaffel, production coordinator of the now canceled *Naked City* program, articulated this feeling for TELEVISION MAGAZINE last year in connection with the publication's "New York, New York" article [December 1962].

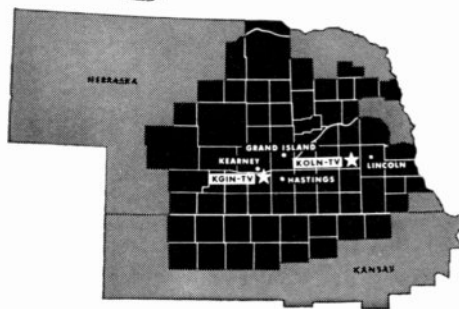
"We could not do the same show in California that we do here," Schaffel said. "The slick, glossy products are things that are inherent in Hollywood. When we shoot out on the streets we often get technical imperfections. We might get a whistling sound. Hollywood loops this. They try to get perfect sound. We leave it in and it adds to the realism."

Norman Felton, MGM-TV's director of programs and executive producer of three of the studio's series for 1963-64, is quick to counter this kind of charge and explain its derivation.

"When filmed series were first started,"



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OMAHA "A"	55,400
OMAHA "B"	55,000
OMAHA "C"	54,000
LINCOLN-LAND* "B"	22,300
LINCOLN-LAND* "C"	22,000

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 WWTW CADILLAC-TRAVERSE CITY
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Proof of the picture's in the viewing! Take one of your filmed commercials to a tv station or tape production house and view it on a tv monitor, side-by-side with a video tape. You'll see at once why today's best-selling pictures come from "SCOTCH" Video Tape.

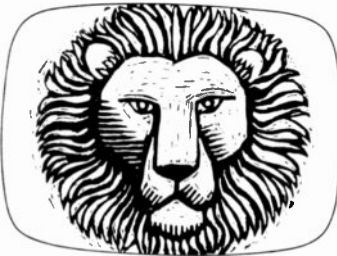
Other advantages with "SCOTCH" Video Tape: push-button speed in creating unlimited special effects, immediate playback, and no processing wait for either black-and-white or color. For a free brochure "Techniques of Editing Video Tape", write 3M Magnetic Products Division, Dept. MCS-93, St. Paul 19, Minn.



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METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

The New Wave in Kids

■ At times it seems we're being inundated by kids. Moppets or monsters, there are more of them today than ever before. Good for a laugh, a Good Humor, a good night kiss and at times good for nothing. The wiles, the gall and guile of kids communicate, however. Probably a very basic reason why the medium of TV and kids has clicked so big. The new TV season is going to have two new waves of kids breaking on the home screen. Not just new faces, but new TV experiences that will really communicate with kids—and adults.

■ Strangely, the waves are 100 years apart from each other. Kids of another era are Jaimie McPheeters and the four Kissel boys; Lamentations, Micah, Deuteronomy and Leviticus. Already you suspect something out of the ordinary! It's true. And it's grand. *THE TRAVELS OF JAIMIE MCPHEETERS* goes back to the gold rush days, to spirit and humor and adventure of Huck and Tom, Twain and Harte. Jaimie's a true gem to TV—transplanted right out of Robert Lewis Taylor's Pulitzer Prize novel. Everyone's going to wish he could have been Jaimie on his big adventure West.

■ This is a big show. Big cast. This adventure stars Dan O'Herlihy as "Doc" McPheeters with Kurt Russell as Jaimie. The Kissel Kids are really those amazing young singers, the Osmond Brothers. Big entertainment. Big premiere is Sunday, September 15 at 7:30 NYT on ABC-TV.

■ And then there's the other new show about kids—the contemporary story of high school students and their teachers. It has the real beat of our times. (But not beat kids.) You'll see them in their natural habitat through the experiences of their young English teacher. That young teacher is *MR. NOVAK*, which is also the name of the series starring James Franciscus and Dean Jagger. It comes on strong 7:30 NYT Tuesdays, NBC-TV, September 24. Altogether, it's a bright crop of kids in TV's future, the stations and the viewers.

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

War is Hell, Lieutenant

■ While war is real (and a profession) it fortunately doesn't have universal appeal. It is certainly a subject women shun. A recent example is found in television. This past season brought two war slanted series to home screens. Their action and adventure was popular with men, *but was of great disinterest to women.* TvQ found both shows were over 40% more popular with men than women. This is not the ratio for top TV success. By contrast, the reverse ratio is true of drama programs. So, can we have the best of two worlds? Something military *and* dramatic for both men *and* women?

■ The answer is the peacetime Marines. There's no argument that the Marine Corps is a fighting outfit. But, what is it like to learn the difficult profession of a Marine? A young marine has many of the learning problems of the young doctor or lawyer—yet he's assigned responsibilities quicker, has tougher ground rules. For any bright, dedicated and sensitive young man, learning the job of Marine is loaded with drama potential.

■ Right now all these elements of drama centered around a young lieutenant in the peacetime Marine Corps are being put on film—an hour's worth a week for September 14 start on NBC-TV 7:30 pm. There's all the action of land, sea and air training for the old "boot" or the contemporary youngsters. Plus there's the dramatic, occasionally traumatic, transformation of a young officer from a "green shavetail" to a combat-ready platoon leader. Here is real flesh and blood excitement of living and learning—on base and off.

■ This series is called *THE LIEUTENANT*. It stars, to quote an accurate press release, "rugged ex-football player and film stuntman" Gary Lockwood, and Robert Vaughn. Already Lockwood has learned much of what it's like to be a Marine. The Marines are trying to learn from him what it's like to be a TV star; such things as "What kind of a date is Tuesday Weld?". Peace, it's wonderful.

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Atlantic City Isn't Nice

■ Before anyone sues, that's Nice, France, which isn't Atlantic City 'cause among other things there's no boardwalk or Steel Pier. But there is a girl from Atlantic City who's in Nice right now and she'll be appearing on a lot of people's TV screens AC to DC to LA to KC on NBC this fall. Her name is Dawn Nickerson. She's one of three girls in a mediocre night club act touring Europe with a hooper named Harry. That's part of the plot. They're *Harry's Girls*. The problem is to keep the girls in step in the act and out. It keeps Harry hopping and provides some harrowing and hilarious moments. It's all in fun. In fact, if you remember the MGM movie "Les Girls" you've got the idea behind *Harry's Girls*, now a weekly half-hour comedy series sponsored by Colgate.

■ But back to the girls. They're just wild about Harry, as their den mother, however. They are generally wild about something at any given moment: a rajah, a part in an Italian movie, perhaps even cello playing if there's a beau handy. Besides Dawn, there's Diahn Williams and Susan Sino. They are blonde, redhead and brunette in the same order. All three girls won out over 320 other actresses for the roles. It makes sense when you meet these girls. They are perfect for their parts. They're already living their roles.

■ Lucky Pierre. And lucky Larry. He's Larry Blyden who is Harry in *Harry's Girls*. We can't feel sorry for him this coming television season, can we? He's got it real nice in Nice and the rest of the continent, episode after episode. It will be great fun watching the results starting September 13 at 9:30 PM NYT, NBC-TV.



Good Viewing In The New TV Season From Metro-Goldwyn-Mayer Television

Four New Series From MGM Plus "Dr. Kildare" "The Eleventh Hour" and also "The World's Greatest Showman" a special December 1, 1963 about the legend of Cecil B. DeMille

he points out, "residuals were all important. Not much care was put into them. They were like B pictures, not even as good as the best. For the most part they were made by second-rate people all the way down the line. With proper editing they managed to come out slick. But they didn't have much substance and they made no comments.

"When I came to Hollywood from New York, I did so with some apprehension. I was told that Hollywood would restrict my ideas. But," he asks, "if you believe in certain values why should they change by coming to Hollywood? I've insisted that a series must have something to say. We've been able to tackle some subjects we'd never have been allowed to do in *Studio One* days. Either in Hollywood or New York you make of a show what you want to make of it. You've got to set your sights high and have cultural values. Nobody demanded anything worthwhile in the old days.

"Sheer numbers work against Hollywood," Felton feels. "Some of its shows must be bad; numbers mean more bad shows."

But Felton doesn't think New York's tendency to down-grade Hollywood production efforts is justified.

"Sometimes," he suggests, "New York takes an insular position. It's a case of the country that has against the country that hasn't."

AN OVERPLAYED ARGUMENT

In all likelihood the New York production vs. Hollywood production competition has been overplayed down through the years. There seems no question that each production center has its own virtues and shortcomings. It's a good bet that few of the contending parties could find fault with John Reynolds's evaluation of the situation.

"There always will be," the CBS-TV executive says, "about the same ratio that exists now between New York and Hollywood production. There always will be shows that should be shot in New York and shows that can only be filmed in Hollywood. New York's facilities primarily are designed for electronic originations. You have to think of New York on a strikeable formula. The sets have to make way for the flow of other programs.

"Westerns," he emphasizes, "obviously, should be done out here. We can duplicate any part of the world. Some of the stuff they have in Hollywood took 40 years to accumulate. To do an hour film series, 25,000 square feet of space is needed. Again, obviously, Hollywood is the only place where you can handle very many of these productions."

Yet granted that the New York-Holly-

wood feud gradually is being laid to rest, another controversy is moving in to take its place.

At the beginning of the 1962-63 season the three networks produced an aggregate of 94 prime-time programs. This season their combined total only amounts to 88. Where did the six programs go? The answer to the question really has Hollywood production people worried.

WHERE THEY WENT

Says Four Star's Norman Powell: "We have two hours of network programing this season [this was said before NBC-TV canceled the company's hour-long *Robert Taylor Show*]. That's half of what we had last season. Always in the past we had three to five hours of programing.

"Our relative loss of programing at Four Star is equal to the relative loss elsewhere. Film production in town is generally down. Blame it on the trend towards 90-minute shows and the running of old movies in prime time. When you run a 90-minute show instead of an hour one, you lose one possible program. A two-hour movie can eliminate as many as four half-hour programs."

This apparent trend shows no signs of abating. At the outset of the 1962-63 season, there was only one 90-minute series programed—*The Virginian*—and two 2-hour prime-time presentations of feature films—one each on ABC-TV and NBC-TV. As the 1963-64 season lines up, two more 90-minute series—*Wagon Train* and *Arrest and Trial*—have been added to the schedule while the number of feature film programs remains the same (an NBC-TV addition and an ABC-TV cancellation equalized the standing). And already NBC talks about a plan it is working on with Revue Productions for the creation of new two-hour feature films for prime-time presentation.

It would seem that television producers of all kinds everywhere are facing the law of diminishing needs. The TV production pie is being cut into bigger pieces and there are fewer slices to go around. Some production companies are going to have to settle for crumbs and that kind of threat likely overshadows any other factors on the television production scene.

Already some of the movie-bred television production people are looking homeward for a gift-bearing angel.

"'Cleopatra,' that's what I'm counting on," says a cameraman on a weekly filmed television series. "Gee, I hope that picture makes money. That's what this town needs, a real profit-making movie again. Then maybe we'll see a bunch of features produced and we can leave television to the hacks." END

is believed to have a great future; it has had a spectacular past. If Revue is the mover among the factory pack, Desilu has been the innovator, the pioneer. It generally has been credited with developing many of the techniques that allowed television to produce in six days the hour-long films that took feature film people upwards of a month to make.

And the rewards for being first were not insignificant. Today Desilu is the only film producer in Hollywood to operate and maintain three separate studios. They are Desilu-Gower, at 780 Gower Street, Hollywood; Desilu-Cahuenga, which is some three blocks away at 846 Cahuenga Boulevard, and Desilu-Culver, about a 30-minute automobile ride from the other two at 9336 Washington Boulevard in Culver City. Together the three studios contain 38 sound stages and add up to 1.2 million square feet of property. At Desilu-Gower there are 14 stages encompassing 160,682 square feet on 15 acres of land; Desilu-Cahuenga contains nine stages adding up to 79,500 square feet on a five-acre area, and Desilu-Culver has 15 stages equaling 165,446 square feet laid out on 14 acres of land. Also located at the Desilu-Culver property are 28 acres of back lot.

In aggregate, actual sound stage area alone at the three studios totals 405,628 square feet, with the average stage at Gower being 11,500 square feet, at Cahuenga 8,840 square feet and at Culver 11,050 square feet. At Desilu-Cahuenga six of the stages have provisions for seating audiences, once an exclusive feature at the studio but now available at Revue Studio's Jack Benny Theater among other places.

These sprawling Desilu facilities currently are being used to produce 13 filmed series for the upcoming TV season. Of the 13, three are Desilu Productions, with the remaining 10 being made by producers who rent the Desilu facilities. The Desilu-produced shows, totaling two hours of prime-time programing a week, are *The Greatest Show On Earth*, *Glynis* and *The Lucy Show*. Series being filmed at Desilu by outside producers, totaling six hours of prime-time programing a week, are *The Andy Griffith Show*, *Danny Thomas Show*, *Dick Van Dyke Show*, *My Favorite Martian*, *Joey Bishop Show*, *The Breaking Point*, *Ben Casey*, *My Three Sons*, *Lassie* and *Bill Dana Show*. Six of the shows are being filmed at Desilu-Gower, five at Desilu-Cahuenga and two at Desilu-Culver. The 13 shows and eight hours of prime-time programing originating from its facilities every week put Desilu four shows up, but 1 hour 30 minutes behind Revue's record for the coming season. (Revue, however, has a hand in the

Desilu's acquisition of the Cahuenga studios proved mere knickers for a growing boy

production of all shows filmed on its property.)

Desilu's heavy reliance on rentals is part of its long-standing balanced business philosophy which stresses that no one company activity should overshadow another. Besides renting its studio facilities, Desilu also, in an attempt to minimize overhead and achieve maximum operational flexibility, farms out its sound, optical, wardrobe, blueprint, Mimeographing and script, commissary and film processing departments. When Desilu Productions wishes to use these services it must pay for them as must the other producers on the lot. The boon for Desilu in this system: rental fees from the service companies involved and the flexibility to turn a profit without being totally dependent on the shows it produces.

But Desilu's greatest boons, its founding factors, were a dizzy musician with an unlikely Cuban accent named Desi Arnaz and a vivacious, red-headed actress with the greatest sense of timing the distaff side of Jack Benny, named Lucille Ball.

RADIO SERIES GAVE THE SPARK

The spark that ignited the series of events that gave birth to the Desilu Studios was a radio series, *My Favorite Husband*, that Miss Ball starred in during the late 1940's. She and husband Arnaz became convinced that a similar type series about an actress married to a band leader (the precise Ball-Arnaz relationship at the time) would be a natural for the new medium that was television. In 1951, they went to CBS-TV for backing but ran into a conflict of the minds. Arnaz wanted to do the series on film, but film was not the fashion at the networks in those early TV days. Besides, CBS thought that a comedy show should have a live audience.

Arnaz, showing surprising forcefulness as a businessman, won out. He got his backing while retaining full production control and ownership. His next problem was finding a place where the series could be filmed before a live audience. A movie studio—the independently-owned General Service Studios—was the answer. Into one of its stages went 300 seats for an invited audience and a three-camera operation to film the show in virtual continuity; out over the airwaves went the immensely popular *I Love Lucy* series (it claimed an audience of more than 30 million viewers a week after its network debut).

In Hollywood one good thing inevitably leads to dozens of seekers of similar good things. Soon other producers,

looking to be blessed by the Ball-Arnaz touch, came to Desilu to film their series. In 1954, the now vastly affluent Desilu operation, having moved to the Motion Picture Center Studios the year before, acquired the property, changing its name subsequently to Desilu-Cahuenga. It proved to be mere knickers for a growing boy.

Some three years later, still expanding, Desilu was faced with the dilemma of striking out anew or cutting back production. Nobody in Hollywood lets business go dangling, so Desilu in 1957 plunked down \$6,150,000 and picked up in exchange the entire RKO-Pathe Studios property. For Desi Arnaz and Lucille Ball it was the fulfillment of an actor's dream. Both had once been contract players on the lot.

Currently the Desilu complex of studios is operating at about 70% of capacity (the much-heralded feature film, "The Greatest Story Ever Told," is shooting on the two largest Desilu-Culver sound stages) with employment at 1,500 workers. The future development of Desilu Studios is in some question. Economic and engineering surveys have been undertaken to determine the best possible use of the property. Reportedly, Desilu officials feel that land, buildings and equipment belonging to the studio are worth considerably more than their stated book value of \$5.6 million.

Among Desilu's more valuable studio holdings are a three-story property department (Desilu does a sizable business in prop rentals) with contents varied enough to include such diverse items as salt shakers of the 1920 era from European countries and a complete nautical section, a stock film library consisting of some 10 million feet of background shots, a private mill and a staff shop for plaster work and set construction.

Despite these shops and departments, the studio, for the most part, sticks to its avowed policy of contracting for almost every other type of service. Costumes, for instance, are rented from Berman's of West Hollywood, and seamstresses are hired on a spot, show-by-show basis.

Controlling costs, whittling down the huge overhead of running a multi-facilities operation, is a day-to-day responsibility at Desilu. When the company first purchased the RKO holdings, some \$200,000 were sunk into modernizing the back lot. But now only enough is done on the lot to keep its property in satisfactory repair. Waste is not Desilu's syndrome; a tightly-run business is more symptomatic of its operation. (Arnaz, the flamboyant plunger, is no longer associated with Desilu. He and Miss Ball were divorced three years ago.)

If Desilu's business record in television were to be charted, it would show a spectacular climb from the outset and a leveling off in more recent years. If Metro-Goldwyn-Mayer Studios' history in television were to be plotted, it would start out below sea level, climb to a less-than-gaudy foothill and then rise suddenly like a Swiss Alp. For the MGM Studios are the surprise place in Hollywood, ghost town turned to boom town, the exiled king making his way back in triumph.

Of all the major film studios, MGM had made the most lackluster mark in television. Some five years ago it wasn't even an also-ran in the medium, it was a never-been. Today it's one of the most strikingly successful television film studios in Hollywood. For the soon-to-be TV season, MGM ranks just behind Revue and Desilu in the number of prime-time shows and hours that will originate from its facilities. In all, eight series totaling 7 hours 30 minutes will bear the MGM Studios-Hollywood label. They are *The Travels of Jamie McPheeters*, *Mr. Novak*, *The Eleventh Hour*, *Dr. Kildare*, *The Lieutenant*, *Combat*, *Richard Boone Show* and *Twilight Zone*.

The first five named series are all MGM-TV produced or co-produced (the company has still another filmed program, the half-hour *Harry's Girls* series shot in Europe, scheduled for prime-time exposure on NBC-TV), while the remaining three shows are being made by independent producers leasing MGM's facilities. It's easily the highest television production peak in the studio's history.

A RESURGENCE OF FEATURES

In addition, MGM has been enjoying a healthy resurgence of feature film production. During a recent week this summer, for example, besides the eight TV series, the studio had three motion pictures in active preparation, another feature was being edited and four more pictures were being prepared for imminent starts.

This increased production activity reportedly has doubled the studio's working force since last spring. Currently there are about 3,000 people on the MGM payroll, a rate of employment comparable to the days before television when movies didn't have to be better than ever to draw audiences.

Those were days when MGM was the class film studio in town, the place where the big ones—stars and pictures—came from, where Gable came back to after the war and where Garson got him. Opened in 1924, the studio, located at 10202 Washington Boulevard, Culver City (a neighbor of Desilu-Culver), grew from

an original 40 acres to its present 187 acres by the time the lion's roar became the best known motion picture symbol in the world. More indelibly than any other studio, MGM has been identified with movies—having turned out some 1,800 of them over 39 years—and so, understandably, television at MGM was considered more of a bane than a boon.

By the late 1950's, however, the studio had bowed to the unbeatable. With feature film production cut to the bone, the studio began leasing its facilities to outside TV film makers, and also started producing its own series for network

presentation. But those early studio products—*The Thin Man*, *Northwest Passage*, *Asphalt Jungle*, *Father of the Bride* (all borrowing their titles and basic plots from highly successful MGM feature films, still a standard company practice)—were mostly short-lived.

The success of such independent facility operators as Desilu convinced MGM that studio rentals could be a valuable source of business. As a result, in 1961, MGM began wooing independent TV producers in earnest in hopes of inducing them to rent space. As chief inducement, the studio lowered its rates, offer-

ing to charge producers only for the stages and services they used instead of continuing to assess them a rate geared to cover overhead for the entire studio. In a way it was also MGM's tacit acknowledgement that it was going to devote as much effort and space to television as to feature films.

And as rentals increased, television production was stepped up. All this remedial activity coincided with the coming to office of Robert M. Weitman, who was made vice president in charge of TV operations in May 1960 and elevated (although retaining his television re-



QUIET STREET IN BURBANK

NBC Burbank Studios, 48 acres of modern design, is odd facility out in this season's scheme of things. Endowed with an abundance of stage and storage space, the tape and live program facility faces the crisis of not having a single weekly nighttime show originating from its premises all season long. It's a crisis that already has forced the network to trim some 300 people off a normal studio working force of 1,300.

NBC's swing from nighttime live originations in Hollywood and toward the use of film is the chief reason for the Burbank studio's decline. In the season that starts this month the network will program 26 prime-time presentations. Only four—*Jack Paar Program*, *Bell Telephone Hour*, *Du Pont Show of the Week* and *Sing Along With Mitch*—will be produced

live or on tape, and all of those four will originate from New York.

This leaves the Burbank facility with only daytime pickings. Even in this area of the broadcast day, the Burbank facility will not be kept overly busy. Of NBC's 12 daytime strip programs only four—*Your First Impression*, *Truth or Consequences*, *People Will Talk* and *You Don't Say* will come out of the Burbank plant.

The pity of the situation is that NBC-TV's West Coast live and tape studios are among the finest in the world. The Burbank facility, acquired 12 years ago, offers four spacious studios. Two of the studios—two and four—were built expressly for color. Studio two was constructed in 1951 and studio four two years later. Both are 119 feet long, 69 feet wide and 42 feet high up to their grids.

The remaining two studios are slightly older. Studio one was built in 1951, one year before studio three was constructed. Both of those older studios encompass 7,826 square feet of space. In all, NBC Burbank boasts 32,074 square feet of stage area.

Seating for studios two and four is flexible, but studios one and three have permanent audience facilities and can seat about 480 persons each. All four studios can handle four-camera operations, and each is bordered by about 11 dressing rooms.

Yet space isn't the only advantage offered by NBC Burbank. The facility has its own carpenter, special effects, prop, paint, piano and electrical shops. It also has individual scenic, graphic arts, costumes and wardrobe departments. Its scenic operations area is so large (9,500 square feet) and up-to-date that sets can be built there from the ground up. It contains seven paint racks for painting scenic flats. They lower into the floor so that the flats can be painted from top to bottom without the need for stooping or ladders.

NBC Burbank this season is all dressed up, has very little to do—and may have no place to go. In the costume department, for instance, there are eight girls—two cutters and fitters and six seamstresses—hard at work. But they are doing costumes for CBS-TV's *Judy Garland Show* and Nat King Cole's legitimate theater engagement. The four daytime programs keep Burbank stages busy for part of the week, but they hardly make much of a draw on the production shops and departments. To amortize such an expensive operation as a studio complex each element contributing to the overhead must be utilized generously. At NBC Burbank what could be a facility dream is turning into a white elephant.

The Kildare show, now in its third season, opened television's doors for MGM

sponsibilities) to vice president and overall studio administrator two years later. Weitman brought with him talented men like Norman Felton and Jack Neumann who in turn were responsible for *Dr. Kildare*. If anything has been the talisman that changed MGM's TV fortunes it was the *Kildare* show. The hour-long series, now in its third season, gave the MGM studio facilities, generally conceded to be the best when movies were in their prime, a chance to shine on television. From its inception the program was regarded highly for its production values, for its camera work, for its authentic, substantial sets, and for its devotion to realism in property, wardrobe and equipment used.

The achievement of these values was made possible only by a large-scale change in thinking at MGM. The company's studio is wonderfully endowed. It has 33 sound stages providing a total area of 485,429 square feet for sets, a story department with 2 million synopses on file, a reading department with an estimated 7 million items of reference cross-indexed, rack after rack of costumes of every kind and period valued at \$13 million, a make-up department that can handle 1,200 actors an hour and a four-story property department containing more than 50,000 individual props in 10,000 square feet of space. Its five back lots are used for a weird variety of purposes ranging from an animal preserve on lot four to a river containing more than 12 million gallons of water on lot three.

ASSETS AT TV'S DISPOSAL

These are the studio's assets, the tangibles that helped make MGM the home of lavish feature film productions. When the company finally began moving with the times it threw all these physical goodies television's way. The technical know-how of some of the finest cameramen and film cutters, etc., in the business—backed by centuries of accumulated man-hours of movie experience—were placed at the new medium's disposal.

As the production wheels grind out program fare for the coming season, television obviously has taken on a firm hold of the studio. The eight shows currently being produced at MGM take up a minimum of eight stages with an allotment of more than 108,000 square feet, or about 25% of all the stage space available on the lot.

Dr. Kildare moves about. Sometimes it's on stage 15, often shoots on stage 17, does some hospital exteriors outside MGM's administration building and on lot two, a back lot, but its home base is

stage 11. This is where the complete Blair Hospital set is a permanent structure, built at an approximate cost of \$300,000.

Mr. Novak, which frequently shoots at John Marshall High School in Hollywood and sometimes at Hamilton High School in Culver City, has its school rooms and halls as its most regularly used set on stage 22's 15,504 square feet of space.

The Eleventh Hour jumps around considerably but most regularly is on the modest-sized stage 10.

The Lieutenant company does a great deal of filming on outdoor lots two and three, as well as at Camp Pendleton, El Toro and other Marine installations. When shooting in a sound stage, however, it most frequently uses stage 21.

The Travels of Jamie McPheeters often shoots on outdoor lot two as well as at various big ranches in the Santa Monica mountains. Of all the TV series done at MGM it uses the largest indoor set and the largest sound stage, stage 29 containing a little more than 23,000 square feet of space.

Combat is filmed mostly on outdoor lots two and three, where it has managed to devastate seemingly acres of ground and tons of property, with the majority of interior scenes filmed on the small-sized stage eight.

The Richard Boone Show and *Twilight Zone* use a variety of sets and stages. They switch about according to the demands of particular scenes.

When MGM finally took television into its fold, it held nothing back.

"We've got the religion right to the eyes," says studio boss Bob Weitman. "I don't see how anyone in this business can stay out of television."

Of all the major film companies to get the television religion, Columbia Pictures was first by many strides. It implemented its belief in the new medium by organizing Screen Gems Inc. as a television production and distribution subsidiary as long as 15 years ago. Though now a publicly-owned company—more than 80% of its stock is held by the feature film producer, and Abe Schneider is president of both organizations—Screen Gems is, for practical purposes, inseparably tied to Columbia Pictures.

As the new season marks time in the wings, waiting to bow in later this month, the Columbia Studios, at 1331 North Beachwood Drive in Hollywood, is preparing six Screen Gems' produced or co-produced series for prime-time network presentation, the sum of the studio's television activity. The series are *Grindl*, *Hazel*, *Redigo*, *The Donna Reed Show*, *The Farmer's Daughter* and

Route 66. (The last named series is filmed all over the country, but editing, film-cutting, scoring, etc., are done at Columbia.)

They add up to 3 hours and 30 minutes of air time weekly, making Columbia the fourth-ranking TV film production facility for the 1963-64 campaign.

THE SECOND BUSIEST CENTER

Much before any other feature film company and right along over the course of television's existence, Columbia has been much involved with TV production. On a consistent basis, it probably has been the second busiest—to Revue—TV film production center in Hollywood. As it does with its own motion picture wares, the studio specializes in the production of comedies. Four of its current TV crop fall in the comedy category and in the recent past the studio has turned out such other laugh products as *Dennis the Menace*, *Father Knows Best*, *Our Man Higgins* and the ill-fated *The Hathaways*.

Although its then-Screen Gems subsidiary had been formed as a television division three years before, Columbia Pictures didn't start using its studio for television production until 1952. From that point on, however, the feature film company began to throw the full weight of all the facilities a major studio possesses—stages, props, scenery and technical savvy—behind its television endeavors.

The first filmed TV series produced at Columbia was the *Ford Theater*, a dramatic anthology, not a comedy. But comedy in the form of Robert Young's *Father Knows Best* got the studio rolling as a recognized major TV facility. What the gray-hued Columbia Studios, located on property that once housed a residential hotel, has to offer as a TV film center is not as impressive as Revue or MGM, but still is extravagant, certainly, by New York's film production property standards.

The Columbia lot in Hollywood covers about 13 acres and is supplemented by a back lot called the Columbia ranch in Burbank which encompasses 30 acres of land. There are 13 sound stages, each averaging about 10,000 square feet, on the Hollywood lot and an additional six stages on the ranch. At present, Columbia's TV series in production occupy eight stages, covering more than 80,000 square feet of space, of the total 19 stages available.

The Farmer's Daughter uses a permanent set of a congressman's home that includes a dining room, living room, entrance way, hallway, family room, patio

and kitchen. Facilities in the kitchen—sink, oven, refrigerator, etc.—are in working order and the entire set-up looks real and attractive enough to buy or rent. The exterior of the house, originally built for the 1958 feature, "The Last Hurrah," is located on the ranch.

Redigo, the modified version of last season's *Empire* series, is a virtually exclusive inhabitant of the ranch. Of all the TV series being filmed at Columbia, *Redigo* requires the greatest amount of space. Its interiors are shot in two sound stages on the ranch totaling more than 22,000 square feet of space, while exteriors are filmed in the ranch's western town. The latter facility is more modernized than most of its counterpart towns at the other major film studios. Its main street contains a stage depot, "The Frontier Cafe," where there's "good eats," a souvenir shop, a marshal's office, a barber shop, the "Last Chance Saloon," a western clothing store, a photographer's studio and a leather goods shop.

Under normal full production (both motion picture and TV), Columbia-Screen Gems employs about 1,000 to 1,100 persons. At present, with approximately five sound stages not being used, there are about 700 people on the studio's payroll. The average television series at Columbia has a complement of from 60 to 80 people working; consequently the six shows now in production account for more than half of the total labor force on the Columbia lot. In terms of work load, normally about 60% of all production is devoted to television.

At the old Republic Studios, now called Studio Center, where CBS-TV holds sway, 100% of the work load is devoted to television. Three series to be shown on the CBS network during the coming season—*Gunsmoke*, *Rawhide* and *The Great Adventure*—are being produced there, and one hour-long show from Four Star Productions—*Burke's Law*—also is being filmed at the lot. In all, they give the old movie facility a record of four series, four hours of prime-time programming produced for the new season.

In addition another Four Star production, *The Robert Taylor Show*, is being filmed at the studio. The filmed drama series, in which Mr. Taylor portrays an investigator for the Department of Health, Education and Welfare, was to begin a prime-time network run this month. Last July, however, after several episodes were in the can, NBC-TV canceled it, apparently as a result of differences between the producer and the government agency the series was to depict. As of the middle of last month, despite lack of a network time slot, Four Star continued to make new episodes for the series, thus, in actuality, giving Studio Center a record of five filmed TV series in production.

CBS-TV has been running the facility, located at 4030 Radford Avenue in North Hollywood, as a subsidiary only since last May. The network is operating under a 10-year lease which it obtained from the Republic Corp., the owner of the studio. Within the next five years, CBS must decide whether to buy the facility. If a sale is made, the \$400,000 a year the network is paying for the lease will be applied against the purchase price.

Four Star Productions, which was at the lot much before CBS, was and still is (the company currently is in the last year of an existing contract with Republic) simply a lessee in its own right. CBS and Four Star presently are negotiating a new lease for the latter's continued use of the lot.

WHY PURCHASE OLD FACILITY?

Why should CBS-TV, which until this time had concerned itself mainly with electronic originations from Hollywood and hadn't gotten involved too much with film facilities, suddenly spend close to a half million dollars a year to become the landlord of an old movie studio? Perhaps the network got tired of being treated "like third cousins" at the major studios (see lead story, page 27). The reason CBS officials give is that they are concerned with the rising cost involved in shooting their own-produced film series. They hope rental fees for use of facilities and services by independents like Four Star will help them break even on the operating overhead for the studio and they're looking to make a savings on show costs.

There are 20 sound stages on the 75 acres (only 49 of which are activated) in Studio Center. They contain more than 165,000 square feet of stage space. Some 140,000 square feet of that space have already been assigned to TV series now in production. All the facility now has room for is about one more half-hour show.

The Four Star productions occupy eight of the 20 sound stages available, while the CBS shows are spread out over 10 stages. Of the remaining two stages, one is used as a swing stage for occasional sets, and stage 20 is used for processing.

CBS is planning to give the studio a drastic face-lifting. Construction of new stage facilities and total modernization of all sound equipment are some of the improvements on the network's drawing boards. Already the commissary on the lot has been completely renovated, and \$90,000 was spent to remodel a sound studio to accommodate the *Gunsmoke* street. The series switched its production site over to Studio Center this year from Paramount Pictures.

CBS-TV also maintains live and tape facilities at its Television City production center at 7800 Beverly Boulevard in

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General Service represents the grandma of Hollywood: old and creaky, but lovable

the heart of Hollywood. This season Television City, which was built in 1952 (the network used to have TV studios at 1313 Vine Street where CBS Radio still is located), will be the origination point for three hour-long prime-time taped series. They are *The Danny Kaye Show*, *Judy Garland Show* and *Red Skelton Hour*.

The 25-acre (10 acres of which are not used) Television City is a beautifully laid-out, streamlined facility. Among other attributes, it boasts four live or tape studios, 16 permanent dressing rooms, numerous more portable dressing rooms in the studio areas, its own wardrobe department and 9,000 square feet of space to hold 8,000 pieces in dead storage.

The Judy Garland Show will come out of studio 43, 12,100 square feet of space with a specially designed ballroom floor 95 feet wide, 52 feet deep and a front ramp 24 feet in diameter. The floor also has a built-in turntable. Studio 43, a five-camera studio with full capability for color, holds 308 seats, all portable.

Out in its 40-foot-wide corridor this season is a \$7,000 trailer where Miss Garland lives during the time she rehearses and tapes a show in her series.

The Danny Kaye Show will originate from studio 31, once the home of the *Playhouse 90* series. The facility can hold an audience of 306 persons. Red Skelton cavorts in studio 33, the one with the biggest seating potential. It contains 347 seats.

CBS'S LA BREA STUDIOS

CBS-TV has a third production facility—second film plant—in Hollywood. It's the two and one-half-acre CBS La Brea Studios, Hollywood and La Brea Boulevards. There are three stages at the studio and all cater to the *Perry Mason* program. They are stage one, equaling 10,300 square feet, stage two, equaling 7,900 square feet and stage three, equaling 7,500 square feet. Together they total 25,700 square feet of space, every bit of which is used by the 60-minute weekly filmed series.

If CBS-TV with its rehabilitation activities at Studio Center represents the wave of the future in the film production business, the General Service Studios is a fragrance from the past. For General Service is to the Hollywood factory universe what grandma is to the family relationship: it certainly is old, it might be a little creaky in spots, it sure is limited in what it can accomplish, but by gosh—it's lovable.

Pick a veteran Hollywood producer, director, cameraman, or whatever, at

random, feature film or television variety, it makes no difference. Talk to him about experiences remembered and likely as not he'll say something like: We did that film or series at the good old General Service Studios. We were a little tight for space, but it sure was a lot of fun working there.

A seeker of information about the Hollywood factories hears this sort of statement many times over. An investigation of the facility reveals reasons why. Built in 1917, the studio is, indeed, one of the oldest still in operation. Down through the years, General Service, located at 1040 North Las Palmas Avenue, Hollywood, has been owned by many different groups. In April 1917, James and George Nasser, film exhibitors from Northern California, deciding to produce their own features, purchased the studio and own it still.

The facility didn't have to wait long to get its first television property. The first two years of the *I Love Lucy* series were made there, beginning in 1951. To film the show before a live audience, the Desilu people installed 300 seats on one of the General Service sound stages which faces out onto a street. Subsequently they were forced to construct several doors in order to comply with fire department regulations.

Lucy was followed by Eve Arden and *Our Miss Brooks* and then by Ann Sothern, who stayed for five seasons playing *Private Secretary*. For a while the studio had a reputation for being the home of dizzy comediennees, what with the Gracie Allen and George Burns program hanging on for six seasons. (Burns still maintains his office on the premises.)

But General Service also has had its share of male laugh-makers, having played host for five seasons to Robert Cummings and his popular series and for three years to Jackie Cooper and the *Hennessy* show. It seems the ideal place to film a situation comedy series, offering a compact lot and intimate sound stages. A modest production on the order of the *Adventures of Ozzie and Harriet*, which has been filmed at the studio for the last 13 seasons, might rattle around and get swallowed up on a bigger lot with larger sound stages. At General Service it can find a comfortable home.

The new season will see four shows amounting to two hours of prime time coming from the General Service lot. Included are the *Beverly Hillbillies*, *Mr. Ed*, *Petticoat Junction* and the *Adventures of Ozzie and Harriet*. The first three are Filmways TV Productions Inc. produced shows. Filmways, there for five years, rents facilities from General

Service, which doesn't produce its own shows. *Ozzie and Harriet*, produced by Stage 5 Productions, also has tenant status.

Altogether the General Service lot consists of seven and one-half acres of land offering eight sound stages, each averaging a little more than 9,000 square feet. *Mr. Ed* and *Petticoat Junction* use two stages each, *Ozzie and Harriet* occupies three stages—with a permanent set, the interior of their home, on one—while the *Beverly Hillbillies* takes up only one stage, the biggest (17,400 square feet). The *Hillbillies'* stage contains the Clampett's mansion and swimming pool.

THE STUDIO'S FACILITIES

Moderate-sized as it is, the studio has its own set construction department, a completely equipped mill, a paint shop, special effects department and a grip section. It also has a hospital, three projection rooms, 40 editorial rooms—they include cutting and dubbing facilities—and an electrical department which furnishes all lighting, camera and sound channels. General Service, however, does not believe in stocking props and each production company must handle its own wardrobe needs.

When filming is at its peak, which it is about now, some 700 people are employed by the studio. In size General Service cannot realistically be called a major film facility, but by any standards it's a solidly successful one.

Of the remaining eight Hollywood film factories and two live and tape facilities not reported on, only Warner Brothers Studios is producing more than one prime-time series for the 1963-64 season. Warner's, which two seasons ago was making eight prime-time shows adding up to 7 hours 30 minutes of air time, has only two this season: the hour-long network series, *77 Sunset Strip* and *Temple Houston*. And the latter comes by way of a last-minute gift, having been picked by NBC-TV to replace its suddenly canceled *Robert Taylor Show*.

From 1955 through 1961, the Warner studio had a good production run in television. When the then newly reorganized ABC-TV went to Hollywood in the mid-1950's looking for a way to capture audiences from its network rivals, it found its answer in Warner Bros. With ABC's backing, the Warner studio mass-produced a flow of action-adventure series that helped the network make some vital audience gains.

But ultimately and inevitably ABC had to change program directions and Warner's came out a loser this season.

The one remaining ABC-TV holdover, *77 Sunset Strip*, starting its sixth season,

confines itself mostly to one sound stage (roughly 11,000 square feet) on the Warner's lot located at 4000 West Warner Boulevard in Burbank. The stage has a permanent set of star Efrem Zimbalist Jr.'s office, a plush layout suitable for an investigator who happens to be a woman-chasing bachelor. The series indulges in very little, if any, back lot shooting. If a script calls for streets, buildings, the Alps, etc., a second unit goes out and shoots it on location.

Like the other two networks, ABC-TV has its own tape and live production center in Hollywood. The facility's home, called ABC Television Center, is at 4151 Prospect Avenue, Hollywood. A 23-acre property, formerly the Vitagraph Studios, TV Center was remodeled to meet the needs of television and opened by ABC in 1949.

It has five studios which offer an average 8,000 square feet of stage space. At this time only one 60-minute prime-time taped series—*The Lawrence Welk Show*—is scheduled to originate from the site. Some Edie Adams specials, however, may come from there later in the year.

The Welk program is produced from studio E, a four-camera facility with provisions for a maximum audience of 349 people. After rehearsals all day Saturday, Welk will be taped shortly before its 8:30 p.m. air time.

Another ABC program, the two-hour *Jerry Lewis Show*, has the network's construction engineers working overtime. Scheduled to go out live over a major portion of the country starting Sept. 21, the Lewis show will originate from the El Capitan Theater, located just off the corner of Hollywood Boulevard and Vine Street.

Once a legitimate house, the El Capitan was leased by ABC on Lewis's insistence. The comedian wants to perform before a not-too-small, not-too-large audience in a modest-sized theater. The El Capitan seems to fill the bill. Lewis has played there several times and is impressed with it. Called the Hollywood Playhouse when it opened in 1925 ("Ken Murray's Blackouts" and the NBC-TV *Comedy Hour* were some of the shows that have been produced there), the El Capitan can seat an audience of 715 people and provides a 2,245-square-foot stage.

Because Lewis wants to play "right into the laps of the audience," ABC is building an 18-foot long by 5-foot wide ramp into the seating sections. It is also, among myriad other improvements, widening the band area to hold 36 musicians.

In all, the network is sinking more than \$500,000 into extensive renovations that actually call for an almost complete gutting of the 38-year-old theater.

Other ABC construction changes: rebuilding of the entire face of the build-

ing, calling it the "Jerry Lewis Theater," with the addition of new marquees on the roof and over the side of the theater. The signs will contain some 2,500 electric bulbs, a must since Lewis always wanted his name in lights over Hollywood and Vine.

The Fugitive, *The Outer Limits*, *The New Phil Silvers Show* and *Hollywood and the Stars*—four network series equaling three hours of prime-time television a week—are all United Artists-TV co-production or joint venture properties. Since United Artists is no longer a facility owner—it just finished selling off the lot it purchased from Ziv Television and could not have handled such a crowded schedule of programs regardless—each of the programs is at a different studio location.

The *Phil Silvers Show* is being filmed on stage 10 at 20th Century-Fox's main lot in Westwood. This is the only television series in production at Fox, once somewhat of a power in the TV film production business. Currently the film company is in a state of reorganization.

SHOW SHOOTS AT KTTV

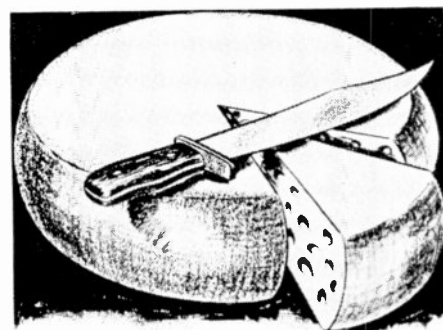
The Outer Limits, an hour-long science-fiction anthology, is shooting on one of the four stages belonging to Los Angeles TV station KTTV (TV). Probably the only independent television station to have such comparatively generous facilities, KTTV, located at 5746 Sunset Boulevard, Hollywood, has been filming its own programs and renting stages to outside producers for many years.

The stage *Outer Limits* is using, stage four, is 80 feet by 120 feet, just big enough to handle the show's sometimes upwards of 20 sets. The Daystar-UA-TV Production works on a nine-day shooting schedule and rents the MGM back lot when it must film exteriors.

The Samuel Goldwyn Studios at 1041 N. Formosa is the production site for one hour-long prime-time series, *The Fugitive*. The show rents stages from the studio as it needs them. For one recent segment it required the use of as many as three stages. Its shooting schedule usually calls for four days on stage and three days on location.

Hollywood and the Stars, a program of film clips being prepared at Wolper Productions, with main headquarters at 8720 Sunset Boulevard, Beverly Hills, is a rather special operation (see sidebar, page 80). Wolper's operations are spread out over nine near-to-each-other locations encompassing a total of 18,000 square feet of space in all.

Like Wolper Productions, the Hanna-Barbera studio operation, where the animated half-hour program *The Flintstones* is created, is unusual enough to deserve separate treatment (see sidebar, page 81). The Hanna-Barbera company recently moved into a new 40,000-square-



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THE FACTORIES *continued*

foot studio at 3100 Cahuenga Boulevard, Hollywood. The studio was built and is owned by Hanna-Barbera Productions and houses more than 250 artists, animators, writers and directors.

Paramount Pictures Studios, last among the major factories in the amount of television film production handled over the last 15 years, is the next-to-last facility to be surveyed here. For the new season only NBC-TV's *Bonanza* will originate from Paramount. The series is on a six-day shooting schedule, usually with one day per episode set aside for location work. Any one of three or four nearby ranch locations is used at these times, but more often the *Bonanza* company is shooting on stages 16 and 17 of the Paramount lot located at 5151 Marathon Street, Hollywood. The Ponderosa living room is a permanent set on stage 17 and so are all the other ranch interiors. The ranch exteriors are on stage 16, which is also used for scenes involving horses. Sometimes the company will utilize the western street on Paramount's back lot and also will shoot at Lake Tahoe or up in the High Sierras for exterior footage.

Walt Disney Productions, 500 South Buena Vista, Burbank, where *Walt Disney's Wonderful World Of Color* is partially created, certainly does not fall within the category of a production factory. Actually the Disney cameramen and animators are at work all over the world and many of the shows scheduled for production this season were filmed many places other than Hollywood, many months ago.

These are the Hollywood television factories as they grind out the programming that will be seen on millions of home monitors from now until late next spring. There are 18 of them and together they make available, a TELEVISION MAGAZINE survey shows, some 750,000 square feet for television production.

Yet there is some feeling in Hollywood that space for production will some day

soon be at a premium and what is available will be lacking in quality. True enough two film facilities were sold off in recent months. Last June the four-acre Ziv-UA Studios lot at Santa Monica Boulevard and Fuller Street in Hollywood was sold for approximately \$1 million to investors who plan to raze the property and turn it into a modern shopping center. Several months earlier the seven-stage, 13-year-old Hal Roach Studios in Culver City was sold for \$1.3 million and subsequently the new owners decided to tear it down and convert the land for commercial use. Still Hollywood has more than enough facilities to maintain its position as the leading film production center in the world.

As if to safeguard that standing, MGM, 20th Century-Fox and Columbia last May began probing the possibilities of building a new film studio that could be used by all three for movie and television production. The idea would be to erect the most modern production facility in the world. The main site under consideration is the 2,500-acre 20th Century-Fox ranch in Malibu, about a half-hour automobile trip from Hollywood. Hopefully the construction of such a studio—if accomplished it would be the first entirely new studio to be built in Hollywood in more than 30 years—would solve the film factories' biggest problem: how to put enough space into profitable use to cut overhead.

But overhead is strictly a dollars-and-cents worry. There's perhaps a bigger problem involving image. For the factory label, "made in Hollywood," still connotes mass production at the expense of taste. According to such thinking, big is bad and mass must be mediocre. On the record of Hollywood's recent performance, such a judgment is at best an over-generalization and at worst a downright slander. The factories are admirably equipped and professionally run. Their product is as good as the individual talents who produce it. **END**

THE PRODUCERS *from page 53*

shows and this season will be responsible for all three of the 90-minute series to play the networks. Chop a half-hour off each of those programs and the possibility of adding another three half-hour series to Revue's record presents itself.

Besides being the busiest production company in town, Revue is probably the most ambitious. It's constantly reaching for new methods of turning out TV series more quickly and economically, without sacrificing production values. It tries, with notable success, to apply movie techniques and efficient corporate organization to produce more acceptable and more profitable television programming.

Taft B. Schreiber is the head of Revue. Over him at a corporate level are Lew Wasserman, MCA Inc. president, and Jules C. Stein, chairman of the board. MCA Inc. is, of course, Revue's parent company.

Screen Gems Productions, the equally perennial runner-up to Revue, will have seven prime-time network shows accounting for four hours, including the cartoon series, *The Flintstones*, out of the Hanna-Barbera shop. Last season Screen Gems was represented by nine prime-time shows, four of which were subsequently canceled. They have been replaced by three new series for this season.

Screen Gems apparently also is being hurt by the slight trend towards longer shows, and might feel, too, the effects of network programming of old feature films in prime time. Over the long haul of television's lifetime, Screen Gems has an enviable production record. It has been estimated that the average life of its shows on the networks has been more than three years, about three times as long as the general run of series produced by other companies.

The Screen Gems hierarchy has Abe Schneider as president and Jerome Hyams as executive vice president and general manager. Both, however, operate out of the company's New York office. Top man in Hollywood is William Dozier, vice president in charge of West Coast operations.

For the year ended June 30, 1962, Screen Gems totaled \$3.5 million on a gross income of \$52.2 million. It was a new high in earnings for the television series producer.

John H. Mitchell, the organization's vice president in charge of national sales, speaking at a meeting of the stockholders late last year, gave a concise breakdown of Screen Gems' objectives and its means of attaining them.

"What's our formula?" Mitchell asked. "First, obviously, you must have a good show. Second, it's vital that the show be placed in the right time period. Third, it must have the right advertiser

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Of all the networks, CBS-TV is the most involved in production. This season it is co-producing seven shows that add up to seven hours of broadcasting time per week. In number of prime-time hours involved, CBS actually is the second-ranking producer of the new season.

The network is gambling heavily on two prize personalities. Included among its co-productions in 1963-64 are the *Judy Garland Show* and the *Danny Kaye Show*. To keep these talented but temperamental stars, both inaugurating new series, happy, the network has spared neither expense nor effort.

A PENTHOUSE FOR KAYE

For Kaye, it has built a penthouse on top of its Television City video tape studios at a reported cost of \$75,000. Miss Garland had been given service just as elaborate with an extra plus. She's been assigned a \$7,000 trailer to live in while she rehearses, with the yellow brick road from the "Wizard of Oz" painted in the hall approach to the vehicle. And where she works—studio 43—a special raised stage has been installed, also for a reported \$75,000.

Still, despite all the care and attention received, the Garland show, as was predicted in many quarters, has been an area of turbulence in the CBS universe. Before Miss Garland was little more than signed and sealed for the series, there was talk that her temperamental nature and sense of perfection would work against her ever being able to endure the rigors of a weekly schedule of hour-long programs. To provide as much insurance as possible against any contingency, CBS began taping the shows early in summer in hopes of building a considerable backlog by air date, Sept. 29. After five surprisingly smooth tapings contingency turned to crisis. George Schlatter withdrew as producer of the series, and three writers left in his wake. The net result of these departures: by mid-August production of the show had come to a sudden and more than momentary halt.

But although Miss Garland and Kaye are the personality pets at CBS, the new historic anthology, *The Great Adventure*, is the pet series project. It's the third of the new CBS productions of the season (returning shows are *Red Skelton Hour*, *Rawhide*, *Perry Mason* and *Gunsmoke*).

Conceived by the network's then senior vice president of programs Hubbell Robinson (he since resigned) last year, *The Great Adventure* was put in the formid-

able hands of Shakespearean director John Houseman for careful treatment. But Houseman quit earlier this summer over a difference on what direction the series should take. It has been said that the network wanted to steer it away from history toward action-adventure.

Handling the reins for CBS-TV on the West Coast are John T. Reynolds and Hunt Stromberg Jr. Reynolds, former vice president and general manager of KBJ-TV Los Angeles, is senior vice president, while Stromberg is vice president, program development.

MGM-TV is one of the few Hollywood producers to increase its output over last season. In 1962-63, MGM had what, for it, was a good year, selling three hour-long series to the networks—*Dr. Kildare*, the company's first hit TV production, *The Eleventh Hour* and *Sam Benedict*. The last-named series was canceled this year, but MGM more than made up for its loss by selling three more Hollywood-produced programs, *The Travels of Jamie McPheeters*, *The Lieutenant* and *Mr. Novak* (it also sold *Harry's Girls*, a half-hour comedy being filmed on the French Riviera). In all, MGM-TV with six shows, 5 hours and 30 minutes of broadcast time, has doubled its last season's performance.

Talk to program and sales executives at NBC-TV, where four of the six programs are to be presented, and they'll say that MGM is a hot producer because it imbues its series with production values.

Studio head Robert M. Weitman, the man most responsible for MGM's revitalization, tells a little of how the company's progression was accomplished.

FROM THE GROUND UP

"Something must happen when change takes place," says Weitman, who went to MGM as vice president in charge of television three years ago. "We set out to create a believability and acceptance in the marketplace. We set a course, brought in people who could make a contribution. We proceeded to build from the ground up."

Weitman acknowledges that television wasn't "taken seriously" at MGM before he took charge, but he says that didn't stand in his way.

"I had a job to do," he explains, "I wasn't interested in existing philosophies. I knew we had to get into television with everything we had. I had a complete total belief in it."

After getting the people he wanted, Weitman began looking for properties. He studied 60 unsold pilots, the products of several different producers, to discover why they hadn't been able to sell. Two stuck in his mind, *Dr. Kildare* and *333 Montgomery Street* (later changed to *Sam Benedict*).

"*Kildare* burned in my stomach,"

Weitman recalls. "I saw *Kildare* as a series but I saw it in today's world. We pulled out all the stops with it. We watched it just like you watch a baby. We believe that if we can't give a series the kind of quality it deserves, we just won't do it. We want a series to have a frame around it that says MGM.

"*Kildare* was the bellwether for us," Weitman says with satisfaction. "It opened the doors."

THE HOUSE OF COMEDY

Another Hollywood production company for whom the doors have been opened wide this as well as other seasons is T and L Productions. The T comes with the compliments of Danny Thomas and the L is by way of Sheldon Leonard; both of these highly successful producers are profiled in greater detail elsewhere in this issue (see "Closeup," page 54). Currently, T and L, the house of comedy, has five half-hour series scheduled for prime-time network presentation.

Over at Desilu Productions Inc. last season's casualties, *The Untouchables* and *Fair Exchange*, have been replaced by two new shows, *Glynis* and *The Greatest Show On Earth*. The popular *Lucy* series, of course, remains secure in its CBS-TV slot.

But it's not *Lucy* that they're talking up at Desilu these days. The big item in the production company's portfolio this season is *The Greatest Show On Earth*, a series about circus life which stars Jack Palance. Desilu is giving the hour-long series, which will be filmed in color, the full production treatment on its roomy Culver City lot. Besides an outdoor set, the series is taking up 45,000 square feet of space on four indoor stages. On one, a permanent set of two center rings has been built at a cost of \$100,000. Palance will be the only continuing star of the series, with veteran character actor Stu Erwin appearing in about half of the shows as a circus business manager.

Glynis is a comedy series starring Glynis Johns and Keith Andes. Jess Oppenheimer, who formerly was associated with the *I Love Lucy* series, created the program and will produce it for Desilu.

Desilu Productions is headed by Lucille Ball, who took over as president last year when her former husband, Desi Arnaz, sold his some 300,000 shares in the company to Miss Ball for a reported \$2 million. Jerry Thorpe, vice president in charge of programing, is second in command.

Desilu suffered a net loss of \$655,387 for its fiscal year ended April 27, 1963, although its gross income was up more than 50% to \$21.9 million from the previous year. The company also has a live TV production wing which provides

THE PRODUCERS *continued*

a daytime program, *You Don't Say*, five times weekly on NBC-TV and two once-a-week programs on KTLA (TV) Los Angeles.

Filmways TV Productions Inc., an independent company that produces *The Beverly Hillbillies*, the number one TV program in the country last season, has increased its network sales by one this year. Its new property is *Petticoat Junction*, a semi-spinoff from the *Hillbillies*. Bea Benaderet, the star of the new series, had a featured role as Aunt Pearl in the *Hillbillies*. Though both can be termed rural comedies, *Petticoat Junction* is aiming for an identity of its own.

The third half-hour Filmways-produced network show this season will be *Mr. Ed*, the series about a talking horse which is returning for another year. The horse is treated almost like a human per-

sonality by the production company. He has his own makeup man, Jack Pierce, an old timer in the business who created the makeup for the original Frankenstein, Wolf Man and Dracula characters in motion pictures. The horse also has his own dressing room, a stall built for him just outside the stage six entrance on the General Service Studios lot.

Filmways TV Productions is a subsidiary of Filmways Inc., an independent feature film production company. Al Simon, who has his offices at General Service Studios, is president of the subsidiary, and Martin Ransohoff, with headquarters in New York, is chairman of the parent organization.

Warner Bros., once a bustling production house, is at the low point of a downward programming cycle. Its long-time association with ABC-TV began break-

ing up with the trend away from the action-adventure type programming it had specialized in. Last season Warner was able to sell five series, amounting to 4 hours and 30 minutes of network time (all but a half-hour of it on ABC). Only 77 *Sunset Strip* has survived. It has been joined this year by *Temple Houston*, Warner's one new sale of the 1963-64 campaign. This performance puts the production company down towards the bottom of the production heap after about five years near its top levels.

The inevitable personnel shakeups that go along with this kind of business retrogression have already taken place at Warner's. Into the film company's top TV job last spring went Jack Webb, who had been associated with the film company for a year as an independent producer. Webb's assignment: to de-

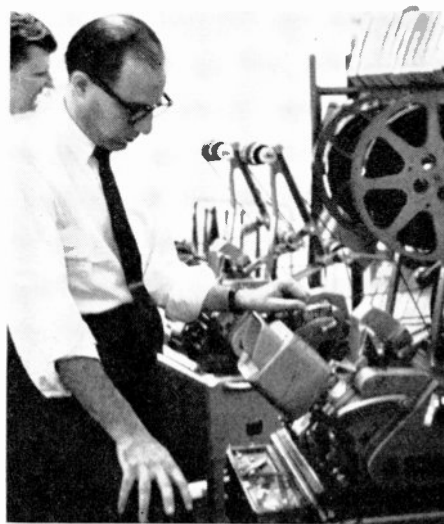
A TALE OF TWO ONCE-OUT COMPANIES,

WOLPER PRODUCTIONS

Each year ambitious men in every industry are told to get lost. Some give up, take the suggestion and lose themselves in obscure jobs in obscure places. Others keep knocking at opportunity's door until it opens or they succeed in pushing it down.

David L. Wolper, William Hanna and Joseph Barbera, each in his time, have been emphatically told by television industry sources to get lost. They never listened. Today Wolper Productions and Hanna-Barbera Productions are among the busiest and most prominent TV producing fixtures on the Hollywood scene.

David Wolper suffered his most stunning rejection at the hands of the three television networks some five years ago. It happened in 1958, shortly after he had formed Wolper Productions Inc. as an outgrowth of eight years in the TV film distribution grind. Wolper decided to try his hand at news documentaries. Working with the U. S. Defense Dept., Wolper put together an hour-long show on U. S. and Russian space rivalry. His "Race For Space," as the program was called, was offered to the networks and rejected. Not stymied, Wolper ran the show on a national station-by-station basis.



Wolper Productions vice president Mel Stewart edits two-part special "The Making of the President—1960."

It made such a noise in the industry that Wolper came in the rejectors' doors by storm. Today his production company has grown from a staff of five to 160, including 40 editors and assistants, 9 sound and music technicians, 15 production coordinators, 4 researchers and 17 producers. Currently they are working at a peak activity clip. Included among their proj-

ects are *Hollywood and the Stars*, a weekly half-hour documentary about the movie capital, financed by United Artists-TV and scheduled for prime-time showing on NBC-TV, and six hour-long documentary specials dramatizing incidents in the 20th Century, also co-produced with UA-TV and sold by it on a market-by-market basis.

To handle these and such other productions as *The Story of* — and *Biography* series and the two-part *The Making of the President—1960* special, Wolper Productions utilizes 18,000 square feet of space spread out in nine separate buildings along Hollywood's Sunset Strip. The Wolper technique is to comb stock footage from private and public collections. The aim always is to achieve dramatic effect and integrate this with the straight documentary form. Music (\$45,000 was spent recently to build a new sound studio) is used to build mood and clarify situations. Tie-in shots on actual locales are obtained to add more entertainment value to the stock films. But the latter are the most vital ingredients in a Wolper production, and editing them becomes the most crucial technical function. The cutting room is the key spot at Wolper Productions..

velop "a new era of television activity."

One of the ways Webb is going about pepping up Warner's television fortunes is to give its oldest still active network property, *77 Sunset Strip* (it's entering its sixth season), a face lifting. Last month the series took an auspicious change of pace in a bid for renewed attention. It filmed a five-episode drama that involved a chase-plot covering two continents. The episodes were shot like a theatrical movie on a full month's schedule—and boasted an all-star cast of guests in cameo roles. Footage was shot on Los Angeles and New York locations, with additional footage made in Paris.

Until it was called in to fill the breach left by the abrupt departure of *The Robert Taylor Show*, *Temple Houston* was slated for presentation on NBC-TV during the 1964-65 season. It's the first network sale that can be chalked up to the Jack Webb regime.

Four Star Television officials feel that film production is down all over Hollywood and that their slack situation is a reflection of this condition rather than a comment on the company's personal performance. Still, for whatever cause, Four Star's fortunes have taken an abrupt nose-dive in the last year.

In the 1962-63 season, Four Star Television produced six series that were sold for network broadcast. No other independent TV producer produced more than three. Only *Revue* and *Screen Gems* outproduced Four Star that season.

But of the six shows none was renewed for the 1963-64 season. Starting from scratch this season, Four Star was able to sell two 60-minute series, *Burke's Law* and *The Robert Taylor Show*, only to have NBC-TV cancel the latter show after four episodes, costing \$125,000 each, were already in the can. It added insult to disaster and Four Star is now faced

with the bleak prospect of going through a season with only one prime-time series to feed on (the company has one other show on NBC-TV, the daytime strip, *People Will Talk*).

Burke's Law, the one show Four Star does have going for it in a prime-time slot (ABC-TV), is somewhat in the nature of a gamble. The company's high command thinks that pure entertainment series are going to be big again and *Burke's Law* has been designed to reflect fun, sophistication and excitement. "The emphasis," says producer Aaron Spelling, "is solely on entertainment."

Gene Barry, who stars in and owns 50% of the series, will portray a captain of homicide who happens to be a millionaire. Four Star paid \$14,000 for a real Rolls Royce to be used on the series and spent \$3,300 more to build a mock-up of the vehicle so that inside scenes could be filmed. The series is going in

SPENDING THIS SEASON VERY MUCH IN

HANNA-BARBERA PRODUCTIONS

Hanna-Barbera Productions was born a year before Wolper Productions in July 1957. At that time the company consisted of William Hanna, Joseph Barbera, a writer, an animator, a cameraman and a concept for producing animation for television that was as far out as Wolper's theory about documentaries. But far-out ideas have a way of becoming accepted practices when talented, persistent men are behind them pushing.

Currently Hanna-Barbera is so far in that its TV production cup fairly overflows with such animated programs as *The Flintstones*, *Yogi Bear*, *Huckleberry Hound* and *Quick Draw McGraw*. The first named program is a prime-time entry on ABC-TV, while the other three are syndicated and scheduled by stations, usually on a rotating basis, three times a week.

In researching a story on independent stations recently ("Life Without Networks," June 1963) *TELEVISION MAGAZINE* repeatedly was told by station managers that the H-B productions of *Yogi Bear*, *Huckleberry Hound* and *Quick Draw McGraw* were a key weapon in their battle with the networks for audiences.

Yet Bill Hanna and Joe Barbera reached their current status in the



Animation, recording and editing with the aid of a movieola are three methods to the cartoon madness produced by the Hanna-Barbera shop. H-B creations, Fred Flintstone and Barney Rubble (above) show how to get the job done.

television business only as a result of a monumental snub from MGM Pictures. The pair had been making "Tom and Jerry" cartoons for the film company for 20 years when in the spring of 1957 they were told to discontinue production.

Necessity drove the animators towards television. They offered cartoon projects to MGM and other companies but again were sent packing. New animation for programs was not in style. It was used for TV commercials, but old cartoons were about the only animation on programs.

Still, oblivious to the noes, H-B came up with a new technique they called "planned animation." It eliminated some of the steps used in conventional cartooning without sacrificing quality. Screen Gems Productions

finally agreed to help finance and distribute H-B's product.

Today the company that Hanna and Barbera formed on a financial and conceptual shoestring is busting out in all directions. It just moved into a new \$1.3 million building, which has 40,000 square feet of studio space. Located on the San Fernando Valley-Hollywood freeway, the studio houses all H-B activities, including animation, recording, music, dubbing and commercials. Working inside its confines are some 250 employees including 6 writers and idea men, 36 animators and assistants, 12 layout men, 8 editors, 8 cameramen, 12 people in the sales department, 12 administrators and 110 girls in the ink and paint department. Its new season's production budget: a record \$9 million.

Enter an era of quality in Hollywood TV production, exit get-rich-quick hacks

for many big-name guest performers, which helps account for its unusually large production budget of \$135,000 a week.

Like Warner Bros., NBC-TV is looking to inject new life into a familiar series. The program is *Bonanza* and it's starting its fifth season. Up against stiff competition—CBS-TV's *Judy Garland Show* and ABC-TV's *Arrest and Trial*—*Bonanza* may find its position as one of the top 10 programs in the country jeopardized for the first time in three years. To give the series new directions, NBC is adding new characters. The show's first regular female (she'll probably marry one of the Cartwright brothers), is to be introduced. There's indication, too, that the father of the clan, Ben Cartwright, will be given a brother. It all comes under the heading of shake well and hope that new ingredients come to the top.

ABC-TV gets into the producing business by way of Selmur Productions, a wholly-owned subsidiary. Selig Seligman, formerly an ABC vice president, is Selmur's president. The company's chief property is the hour-long *Combat* series, returning for its second network season this month. The program shoots on a six-and-one-half-day schedule and sometimes casts visiting name personalities in feature roles as fillips for its audiences. Warren Spahn, the pitching ace of the Milwaukee Braves baseball team, was the most recent visiting celebrity to shoulder a gun in the series. It strives for authenticity. Actors who are hired to play German soldiers must actually know how to speak German.

Organized primarily to develop nighttime programs, Selmur also produces two daytime network strips, *Day In Court* and *General Hospital*. Currently, the company is putting together a new filmed series, *Alexander The Great*, as a possible entry in the 1964-65 season.

TWO HOURS OF LEWIS

Jerry Lewis Productions this season is going to be selling glamour. The zany comedian, who is both the production company's president and its chief commodity, is scheduled to do a two-hour live broadcast every Saturday night from 9:30 to 11:30 p.m. this coming season. For the most part he will be appearing from the El Capitan Theater at Hollywood and Vine. The theater, at a cost of well over \$500,000, has been completely made over to Lewis's personal specifications. This is in keeping with the Lewis concept that everything about his weekly appearances should be new, different, bright and sparkling. Lewis aims to have beautiful settings and big pro-

duction values as the frame for his telecasts.

Walt Disney Productions will operate this season pretty much the way it has in the past. That means it will be parlaying movies into television and television into movies. The Disney motto on television is that nothing goes to waste. After a program goes on television it may be expanded and put into foreign film distribution. Movies are cut into segments and shown on television.

The Disney show will also reflect the growing trend in TV to extending programs over several weeks. Scheduled are three two-part dramas, in addition to a three-part presentation of a 1959 Disney-produced feature called "Pollyanna."

Bing Crosby Productions, still rolling with the high-rated *Ben Casey* series, is adding a psychiatric series to its medical stable. The program is *The Breaking Point*, and it deals with mental and emotional illness and the role psychiatry plays in their treatment. An hour-long show, it gives Bing Crosby Productions a record of two series in two hours of network time for the new season.

A SWITCH TO DRAMA

In a switch of styles the king of the game show producers, Goodson-Todman Productions, is packaging the *Richard Boone Show* drama anthology series for NBC-TV presentation each Tuesday evening. It's the only prime-time network show Goodson-Todman is handling from Hollywood. Acting chores on the series will rotate among the dozen or so members of a hand-picked, full-season repertory company—television's first.

My Favorite Martian, a half-hour situation comedy, is being produced by Jack Chertok TV Inc. The series revolves around comedy star Ray Walston who plays a Martian loose on earth.

The remaining five producers are all independents and are associated with series that are returning to the networks this season after effective runs in previous years. Cayuga Productions is the Rod Serling company that produces *Twilight Zone*. It rents space from MGM-TV and produces the science-fiction series on the MGM lot in Culver City. Serling, who writes some of the scripts and oversees the others, heads the company as its executive producer.

Stage 5 Productions, owned by Ozzie and Harriet Nelson, is the graybeard in the field. It has been producing the *Adventures of Ozzie and Harriet* for 13 seasons.

Telekew Productions is an organization that was not supposed to be in business for long. Some nine years ago, when

it first began producing the *Lawrence Welk Show*, an early demise was freely predicted. But the production company, which is owned by Welk, is still in business and still going strong, producing the bubbling music show this season out of ABC's Television Center video tape studios.

Jack Wrather Productions and Don Fedderson Productions both have properties that qualify for senior status by television standards. Wrather's *Lassie* series is running just behind *Ozzie and Harriet* in the longevity competition. It begins its 10th campaign this year. Rights to the series were bought by the Wrather Corp. (parent company of Jack Wrather Productions) from Robert Maxwell Productions and from dog trainer Rudd Weatherwax in 1956. Wrather Corp. is a multi-million dollar organization which owns Stephens Marine Inc., Muzak Corp., Disneyland Hotel, The A. C. Gilbert Co. and TV syndication rights to the *Lone Ranger* and *Sergeant Preston*.

The Fedderson show, *My Three Sons*, also has lived a longer life than most TV programs enjoy. The 1963-64 campaign marks its fourth season in the glare of network exposure. As with *Bonanza*, the Fedderson production is adding a girl to its bachelor cast. She's Meredith MacRae, daughter of the famous show business team of Gordon and Shelia MacRae. The move is in keeping with the outstanding concern of producers of long-running series: how to keep familiar shows from becoming routine.

STAYING POWER BRINGS REWARDS

Television production in Hollywood is giving signs of having entered an era of quality. The film studios are no longer havens for hacks. Nobody gets rich quick on television any more. Staying power is the best road to riches, and writers who turn out material swiftly but with little substance are in short if any demand.

Now permitted to draw without stint on the considerable physical and technical resources that major film studios have to offer, TV producers can aim for production values far beyond their reach a few seasons ago. They are also finding that shows with meaning can draw audiences. Many Hollywood TV producers are tackling adult subjects that a few years ago they would never have dared to explore.

They are demanding and getting better scripts, which in turn have attracted better performers and resulted in better programs. The cowboy with the fast draw may still find a job, but not unless he reads literate lines as though he understands them. END

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **55,980,000** U.S. TV households now number **51,080,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
September 1963*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 311 other sets, all having to do with the 311 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-changing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,C,A)	25,600
Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV, San Angelo, Tex.)	***81,900
Ada, Okla.—82 KTEN (A,C,N)	83,400
Agana, Guam KUAM-TV (C,N,A)	††
Akron, Ohio—45 WAKR-TV† (A)	†72,100
Albany, Ga.—80 WALB-TV (A,N)	164,800
Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC, Adams, Mass.)	**428,700
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	168,800
Alexandria, La.—80 KALB-TV (A,C,N)	107,600
Alexandria, Minn.—81 KCMT (N,A)	104,000
Alpine, Tex. KVLF-TV (A)	†††
Altoona, Pa.—89 WFBG-TV (A,C)	309,700
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	124,600
Ames, Iowa—91 WOI-TV (A)	286,800
Anchorage, Alaska—93 KENI-TV (A,N); KTVA (C)	23,600
Anderson, S. C. WAIM-TV (A,C)	††
Ardmore, Okla.—81 KXII (N)	78,100
Asheville, N. C., Greenville-Spartanburg, S. C.—85 WISE-TV† (C,N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	449,500 ††
Atlanta, Ga.—88 WAGA-TV (C); WAII-TV (A); WSB-TV (N)	599,800
Augusta, Ga.—82 WJBF-TV (A,N); WRDW-TV (C)	202,600

Market & Stations % Penetration	TV Households
Austin, Minn.—89 KMMT (A)	182,800
Austin, Tex.—84 KTBC-TV (A,C,N)	146,600
B	
Bakersfield, Calif.—93 KBAK-TV† (C); KERO-TV (N); KLYD-TV† (A)	143,500 †69,100
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	794,400
Bangor, Me.—88 WABI-TV (A,C); WLBZ-TV (N,A) (Includes CATV Homes)	102,500
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	293,500
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	399,400 †61,800
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	168,800
Bellingham, Wash.—89 KVOS-TV (C)	*49,400
Big Spring, Tex.—87 KWAB-TV (A,C)	20,800
Billings, Mont.—83 KOOK-TV (A,C); KULR-TV (N)	60,600
Biloxi, Miss. WLOX-TV (A)	†††
Binghamton, N. Y.—90 WBNF-TV (C); WINR-TV† (N); WBJA-TV† (A)	236,900 †49,700
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A,C)	444,800

†Becomes all-UHF market Sept. 1, 1963.

■ Major facility change in market subsequent to latest county survey measurement date.

• Market's coverage area being re-evaluated.

+ U.H.F.

†† Incomplete data

††† New station; coverage study not completed.

* U.S. Coverage only.

†† Includes circulation of satellite (or booster).

††† Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Bismarck, N. D.—83 KXMB-TV (A,C); KFVR-TV (N,A) (KFVR-TV operates satellites KUMV-TV, Williston, N. D., and KMOT, Minot, N. D.)	***46,900
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	674,800
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,100
Boise, Idaho—88 KBOI-TV (C); KTVB (A,N)	82,400
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A,C); WHDH-TV (C,N)	1,823,200
Bowling Green, Ky. WLTV	†††
Bristol, Va.—Johnson City-Kingsport, Tenn.—78 WCYB-TV (A,N); WJHL-TV (A,C)	191,100
Bryan, Tex.—80 KBTX-TV (A,C)	45,300
Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*586,600
Burlington, Vt.—88 WCAX-TV (C)	*162,900
Butte, Mont.—82 KXLF-TV (A,C,N)	55,800
C	
Cadillac, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV, Sault Ste. Marie, Mich.)	***116,200

Market & Stations % Penetration	TV Households
Caguas, P. R. WKBM-TV	††
Cape Girardeau, Mo.—80 KFVS-TV (C)	239,300
Carlsbad, N. M.—87 KAVE-TV (A,C)	73,000
Carthage-Watertown, N. Y.—91 WCNY-TV (A,C) (Includes CATV Homes)	*92,300
Casper, Wyo.—83 KTWO-TV (A,N,C)	44,300
Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	307,900
Champaign, Ill.—89 WCIA (C); WCHU† (N)† (†See Springfield listing)	329,200
Charleston, S. C.—82 WCSC-TV (C); WUSN-TV (A); WCIV-TV (N)	144,500
Charleston-Huntington, W.Va.—83 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	429,200
Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	615,300
Chattanooga, Tenn.—83 WDEF-TV (A,C); WRCB-TV (N); WTVC (A)	211,000
Cheboygan, Mich.—85 WTOM-TV (N,A) (See also Traverse City)	36,600
Cheyenne, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**90,800
Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,325,700
Chico, Calif.—87 KHSL-TV (A,C)	131,000
Cincinnati, Ohio—91 WCPO-TV (C); WKRC-TV (A); WLWT (N)	760,900
Clarksburg, W. Va.—85 WBOY-TV (A,C,N)	95,000
Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,315,000
Clovis, N. M.—83 KICA-TV (A,C)	20,000
Colorado Springs-Pueblo, Colo.—87 KKTU (C); KRDO-TV (A); KOAA-TV (N)	100,300
Columbia-Jefferson City, Mo.—84 KOMU-TV (A,N); KRCG-TV (A,C) (KRCG-TV operates satellite KMOS-TV, Sedalia, Mo.)	**130,700
Columbia, S. C.—82 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	229,400 †39,400
Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C)	188,200
Columbus, Miss.—79 WCBI-TV (C,N,A)	76,400
Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	489,700
Coos Bay, Ore.—79 KCBY-TV (N)	13,800

Market & Stations % Penetration	TV Households
Corpus Christi, Tex.—87 KRIS-TV (N); KZTV (C,A)	112,800
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	777,500
Davenport, Iowa, Rock Island, Ill.—92 WOC-TV (N); WHBF-TV (A,C)	333,900
Dayton, Ohio—93 WHIO-TV (C); WLWD (A,N)	509,700
Daytona Beach-Orlando, Fla.—92 WESH-TV (N); WDBO-TV (C); WFTV (A)	343,600
Decatur, Ala.—49 WMSL-TV† (C,N)	†42,000
Decatur, Ill.—83 WTVP† (A)	†126,700
Denver, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO	382,700
Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N)	268,300
Detroit, Mich.—96 WJBK-TV (C); WWJ-TV (N); WXYZ (A); WJMY-TV†	*1,620,000 †††
Dickinson, N. D.—81 KDIX-TV (C)	18,500
Dothan, Ala.—78 WTVY (A,C)	115,100
Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C); WDSM-TV (A,N)	161,900
Durham-Raleigh, N. C.—85 WTVB (C,N); WRAL-TV (A,N)	356,500
E	
Eau Claire, Wis.—86 WEAU-TV (A,C,N)	88,900
El Dorado, Ark.—Monroe, La.—80 KTVE (A,N); KNOE-TV (A,C)	169,600
Elk City, Okla. KSWB-TV	†††
Elkhart-South Bend, Ind.—66 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	†144,500
El Paso, Tex.—88 KELP-TV (A); KRDD-TV (C); KTSM-TV (N)	*111,800
Enid, Okla. (See Oklahoma City)	
Ensign, Kan.—83 KTVC (C)	37,500
Erie, Pa.—91 WICU-TV (N,A); WSFE-TV† (C) (Includes CATV Homes)	175,500 †61,500
Eugene, Ore.—88 KVAL-TV (N); KEZI-TV (A)	93,700
Eureka, Calif.—86 KIEM-TV (A,C); KVIQ-TV (A,N)	56,200
Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	217,800 †116,000

Market & Stations % Penetration	TV Households
F	
Fairbanks, Alaska—85 KFAR-TV (A,N); KTVF (C)	11,000
Fargo, N. D.—84 WDAY-TV (N); KEND-TV (A) (See also Valley City, N. D.)	151,900
Flint-Bay City-Saginaw, Mich.—93 WJRT (A); WNEM (N); WKNK-TV† (C)	399,400 †61,800
Florence, Ala.—70 WOWL-TV† (C,N,A)	†21,900
Florence, S. C.—80 WBTW (A,C,N)	157,500
Ft. Dodge, Iowa—64 KQTV† (N)	†29,600
Ft. Meyers, Fla.—91 WINK-TV (A,C)	36,100
Ft. Smith, Ark.—76 KFSA-TV (C,N,A)	68,500
Ft. Wayne, Ind.—80 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	†168,700
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	777,500
Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia)	†196,700
G	
Glendive, Mont.—83 KXGN-TV (C,A)	3,900
Grand Forks, N. D.—88 KNOX-TV (A,N)	38,300
Grand Junction, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV, Montrose, Colo.)	**28,600
Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	561,600
Great Falls, Mont.—85 KFBB-TV (A,C); KRTV (N) (Includes CATV Homes)	57,800
Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	313,500
Greensboro-Winston-Salem, N. C.—87 WFMY-TV (A,C); WSJS-TV (N)	398,100
Greenville-Spartanburg, S. C., Asheville, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (C,N)	449,500 ††
Greenville-Washington, N. C.—84 WNCT (A,C); WITN (N)	220,000

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+ U.H.F.
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††† New station; coverage study not completed.
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*** Does not include circulation of satellite.

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*John B. Soell, Vice President
and General Manager*


Market & Stations % Penetration	TV Households
Greenwood, Miss.—78 WABG-TV (C)	77,500
H	
Hannibal, Mo.—Quincy, Ill.—87 KHQA (C,A); WGEM-TV (A,C)	160,500
Harlingen-Weslaco, Tex.—81 KGBT-TV (A,C); KRGV-TV (A,N)	*71,000
Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV†, Poplar Bluff, Mo.)	***193,000
Harrisburg, Pa.—83 WHP-TV† (C); WTPA† (A)	†130,600
Harrisonburg, Va.—78 WSVA-TV (A,C,N)	69,400
Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C); WNHC-TV (A) WHNB-TV† (N); WHCT†	734,900 †338,700
Hastings, Neb.—86 KHAS-TV (N)	103,500
Hattiesburg, Miss.—87 WDAM-TV (A,N)	56,800
Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV, Good- land, Kan.)	**60,700
Helena, Mont.—85 KBLL-TV (C,N)	7,800
Henderson, Ky.—Evansville, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	217,800 †116,000
Henderson-Las Vegas, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	55,600
Holyoke-Springfield, Mass.—91 WWLP† (N); WHYN-TV† (A,C) ***182,600 (WWLP operates satellite WRLP†, Greenfield, Mass.)	
Honolulu, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV, Hilo and KMAU-TV, Wailuku to KGMB-TV. KMVI-TV, Wailuku and KHJK-TV, Hilo to KHVH; KALA, Wailuku to KONA-TV.)	**144,800
Hot Springs, Ark.—82 KFOY-TV (N)	13,800
Houston, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	524,600
Huntington-Charleston, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	429,200
Huntsville, Ala.—43 WAFG-TV† (A)	†19,100
Hutchinson-Wichita, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N)	**354,400
(KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV.)	
I	
Idaho Falls, Idaho—88 KID-TV (A,C); KIFI-TV (N)	65,700
Indianapolis, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	697,400

Market & Stations % Penetration	TV Households
J	
Jackson, Miss.—84 WJTV (C); WLBT (A,N)	275,400
Jackson, Tenn.—76 WDXI-TV (A,C)	64,200
Jacksonville, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	272,700
Jefferson City-Columbia, Mo.—84 KRCC-TV (A,C); KOMU-TV (A,N) ***130,700 (KRCC-TV operates satellite KMOS-TV, Sedalia, Mo.)	
Johnson City-Kingsport, Tenn.- Bristol, Va.—78 WJHL-TV (A,C); WCYB-TV (A,N)	191,100
Johnstown, Pa.—91 WARD-TV† (A,C); WJAC-TV (N,A)	†580,800
Jonesboro, Ark. KAIT-TV	†††
Joplin, Mo.-Pittsburg, Kan.—82 KODE-TV (A,C); KOAM-TV (A,N)	144,600
Juneau, Alaska—69 KINY-TV (C)	2,400
K	
Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A) #561,600	
Kansas City, Mo.—90 KOMO-TV (C); KMBC-TV (A); WDAF-TV (N)	617,400
Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**101,300
Klamath Falls, Ore.—88 KOTI-TV (A,C,N)	27,000
Knoxville, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A) †44,200	
L	
La Crosse, Wis.—87 WKBT (A,C,N)	110,600
Lafayette, La.—83 KLFY-TV (C); KATC (A) (Includes CATV Homes)	121,000
Lake Charles, La.—83 KPLC-TV (N)	105,400
Lancaster-Lebanon, Pa.—89 WGAL-TV (N); WLYH-TV† (C) †118,200	
Lansing, Mich.—93 WJIM-TV (C,A); WILX-TV (N) (Onondaga)	372,100
Laredo, Tex.—80 KGNS-TV (A,C,N)	14,500
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	55,600
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—56 WLEX-TV† (N); WKYT† (A,C)	†72,600
Lima, Ohio—68 WIMA-TV† (A,C,N)	†45,900

Market & Stations % Penetration	TV Households
Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV, Grand Island, Neb.)	**208,700
Little Rock, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	239,300
Los Angeles, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KPIX-TV†	3,133,000 †††
Louisville, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A) †††	424,400
Lubbock, Tex.—88 KCBD-TV (N); KLBK-TV (C,A)	124,300
Lufkin, Tex.—80 KTRE-TV (N,C,A)	58,800
Lynchburg, Va.—85 WLVA-TV (A)	175,900
M	
Macon, Ga.—83 WMAZ-TV (A,C,N)	120,300
Madison, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N) †110,000	
Manchester, N. H.—90 WMUR-TV (A)	153,000
Mankato, Minn.—85 KEYC-TV (C)	110,600
Marinette, Wis. (See Green Bay)	

Market & Stations % Penetration	TV Households
Marion, Ind. WTAF-TV	†††
Marquette, Mich.—88 WLUC-TV (C,N,A)	60,400
Mason City, Iowa—89 KGLO-TV (C)	167,600
Mayaguez, P. R. WORA-TV	††
Medford, Ore.—89 KBES-TV (A,C); KMED-TV (N)	44,000
Memphis, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	499,900
Meridian, Miss.—82 WTOK-TV (A,C,N)	131,300
Mesa-Phoenix, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	260,200
Miami, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	686,400

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- * U.S. Coverage only.
- ††† Includes circulation of satellite (or booster).
- †††† Does not include circulation of satellite.



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WLSL-TV 10 **ROANOKE, VA.**

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Market & Stations % Penetration	TV Households
Midland-Odessa, Tex.—91 KMID-TV (A,N); KOSA-TV (C)	110,100
Milwaukee, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	654,000 †173,200
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	760,000
Minot, N. D.—82 KXMC-TV (A,C); KMOT-TV (A,N)	*38,600
Missoula, Mont.—84 KMSO-TV (A,C)	58,200
Mitchell, S. D.—84 KORN-TV (A,N)	31,500
Mobile, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	285,400
Monahans, Tex.—88 KVKM-TV (A)	■33,600
Monroe, La.—El Dorado, Ark.—80 KNOE-TV (A,C); KTVE (A,N)	169,600
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—75 WCOV-TV† (C); WSFA-TV (N,A)	166,500 †46,800
Muncie, Ind.—59 WLBC-TV† (A,C,N)	†23,100
N	
Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	448,300
New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	734,900 †338,700
New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	442,200
New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5 576 800
Norfolk, Va.—86 WAVY (N); WTAR-TV (C); WVEC-TV (A)	314,900
North Platte, Neb.—86 KNOP-TV (N)	26,200
O	
Oak Hill, W. Va.—81 WOAY-TV (A,C)	89,500
Oakland-San Francisco, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,431,300
Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (A,N)	110,100
Oklahoma City, Okla.—88 KWTW (C); WKY-TV (N); KOCO-TV (A) (Enid)	351,300
Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	326,700
Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	343,600
Ottumwa, Iowa—87 KTVO (C,N,A)	103,200
P	
Paducah, Ky.—80 WPSD-TV (N)	■193,500
Panama City, Fla.—83 WJHG-TV (A,N)	■29,900

Market & Stations % Penetration	TV Households
Parkersburg, W. Va.—54 WTAP† (A,C,N)	†22,800
Pembina, N. D.—82 KCND-TV (A)	*14,700
Peoria, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV†, La Salle, Ill.)	***168,800
Philadelphia, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,110,000
Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	260,200
Pittsburg, Kan.—Joplin, Mo.—82 KOAM-TV (A,N); KODE-TV (A,C)	144,600
Pittsburgh, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,253,800
Flattsburg, N. Y.—89 WPTZ (A,N)	■*125,500
Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	*331,200
Ponce, P. R. WSUR-TV; WRIK-TV	††
Port Arthur-Beaumont, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	168,800
Portland, Me.—91 WCSH-TV (N); WGAN-TV (C)	231,200
Portland, Ore.—91 KGW-TV (N); KOIN-TV (C); WPTV (A); KATU-TV	479,300
Presque Isle, Me.—87 WAGM-TV (A,C,N)	23,000
Providence, R. I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	714,700
Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTV (C); KRDO-TV (A)	100,300
Q	
Quincy, Ill.—Hannibal, Mo.—87 WGEM-TV (A,N); KHQA-TV (C,A)	160,500
R	
Raleigh-Durham, N. C.—85 WRAL-TV (A,N); WTVD (C,N)	356,500
Rapid City, S. D.—86 KOTA-TV (A,C); KRSD-TV (N) (KOTA-TV operates satellite KDUH-TV, Hay Springs, Neb.) (KRSD-TV operates satellite KDSJ-TV, Deadwood, S. D.)	**57,200
Redding, Calif.—87 KRCR-TV (A,N)	84,300
<ul style="list-style-type: none"> ■ Major facility change in market subsequent to latest county survey measurement date • Market's coverage area being re-evaluated † UHF. †† Incomplete data. ††† New station; coverage study not completed U.S. Coverage only. ** Includes circulation of satellite (or booster). • Does not include circulation of satellite. 	

Market & Stations % Penetration	TV Households
Reno, Nev.—90 KOLO-TV (A,C); KCRL (N)	50,200
Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	307,100
Riverton, Wyo.—83 KWRB-TV (C,N,A)	12,800
Roanoke, Va.—85 WDBJ-TV (C); WSLS-TV (A,N)	327,900
Rochester, Minn.—89 KROC-TV (N)	146,400
Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	331,700
Rockford, Ill.—92 WREX-TV (A,C); WTVO† (N)	212,600 †107,100
Rock Island, Ill.-Davenport, Iowa—92 WHBF-TV (A,C); WOC-TV (N)	333,900
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—84 KPIC-TV (N)	18,600
Roswell, N. M.—88 KSWV-TV (A,C,N)	15,600
S	
Sacramento-Stockton, Calif.—93 KXTV (C); KCRA-TV (N); KQVR (A)	608,400
Saginaw-Bay City-Flint, Mich.—93 WKXN-TV† (C); WNEM-TV (N); WJRT (A)	399,400 †61,800
St. Joseph, Mo.—85 KFEQ-TV (C,A)	143,700
St. Louis, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	855,900
St. Paul-Minneapolis, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	760,000
St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	493,400 †308,300
St. Thomas, V. I. WBNB-TV (C,N,A)	††
Salina, Kan. KSLN-TV† (A)	†††
Salinas-Monterey, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV, San Luis Obispo)	**234,000
Salisbury, Md.—68 WBOC-TV† (A,C)	†34,400
Salt Lake City, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	269,900
San Angelo, Tex.—84 KCTV (A,C); KACB-TV (N)	29,500
San Antonio, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); †† KWEX-TV†	349,700
San Bernardino, Calif. KCHU-TV†	†††
San Diego, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	†346,200

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,431,300
San Jose, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.)	330,200
San Juan, P. R. WAPA-TV (A,N); WKAQ-TV (C)	††
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—90 KEYT (A,C,N)	78,600
Savannah, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	119,100
Schenectady-Albany-Troy, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD, Adams, Mass.)	**428,700
Scranton-Wilkes-Barre, Pa.—81 WDAU† (C); WBRE-TV† (N); WNEP-TV† (A) (Includes CATV Homes)	†292,800
Seattle-Tacoma, Wash.—93 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)	*600,800
Selma, Ala.—74 WLSA-TV (A)	13,800
Shreveport, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	299,700
Sioux City, Iowa—89 KTIV (A,N); KVTU (A,C)	165,600
Sioux Falls, S. D.—86 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV, Florence, S. D. and KPLO-TV, Reliance, S. D.)	**225,200
South Bend-Elkhart, Ind.—66 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†144,500
Spartanburg-Greenville, S. C.- Asheville, N. C.—85 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV†	449,500 ††
Spokane, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	266,300
Springfield, Ill.—75 WICS† (N) (Operates satellites WCHU†, Champaign, and WICD-TV†, Danville, Ill.)	**†168,100
Springfield-Holyoke, Mass.—91 WHYN-TV† (A,C); WWLP† (N) (WWLP† operates satellite WRLP†, Greenfield, Mass.)	**†182,600
Springfield, Mo.—78 KTTS-TV (C); KYTV (A,N)	129,000
Steubenville, Ohio—90 WSTV-TV (A,C)	452,000
Stockton-Sacramento, Calif.—93 KQVR (A); KCRA (N); KXTV (C)	608,400
Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A); KDAL-TV (C)	161,900

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—89 KPAR-TV (A,C)	57,800
Syracuse, N. Y.—93 WEEN-TV (C); WSyr-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV, Elmira, N. Y.)	**471,000
T	
Tacoma-Seattle, Wash.—93 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*600,800
Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C)	185,700
Tampa-St. Petersburg, Fla.—92 WFLA-TV (N); WTVT (C); WSUN-TV† (A)	493,400 †308,300
Temple-Waco, Tex.—85 KCEN-TV (N); KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,600
Terre Haute, Ind.—87 WTHI-TV (A,C)	184,200
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—92 WSPD-TV (A,N); WTOL-TV (C,N)	395,300
Topeka, Kan.—87 WIBW-TV (C,A,N)	130,400
Traverse City, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV, Cheboygan)	***41,300
Troy-Albany-Schenectady, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD, Adams, Mass.)	**428,700
Tucson, Ariz.—88 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	113,200
Tulsa, Okla.—86 KOTV (C); KVOO-TV (N); KTUL-TV (A)	328,900
Tupelo, Miss.—80 WTWV (N)	62,800
Twin Falls, Idaho—88 KLIX-TV (A,C,N)	30,800
Tyler, Tex.—83 KLTU (A,C,N)	136,800
U	
Utica-Rome, N. Y.—94 WKTU (A,C,N)	163,300
V	
Valley City, N. D.—84 KXJB-TV (C) (See also Fargo, N. D.)	152,800
W	
Waco-Temple, Tex.—85 KWTX-TV (A,C); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV, Bryan, Tex.)	***140,600
Washington, D. C.—91 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV†	921,300 ††
Washington-Greenville, N. C.—84 WITN (N); WNCT (A,C)	220,000
Waterbury, Conn. WATR-TV† (A)	††
Waterloo-Cedar Rapids, Iowa—91 KWWL-TV (N); KCRG-TV (A); WMT-TV (C)	307,900

Market & Stations % Penetration	TV Households
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—87 WSAU-TV (A,C,N)	133,200
Weslaco-Harlingen, Tex.—81 KRGV-TV (N,A); KGBT-TV (A,C)	*71,000
West Palm Beach, Fla.—91 WEAT-TV (A); WPTV (N)	117,700
Weston, W. Va.—84 WJPB-TV (A)	98,800
Wheeling, W. Va.—89 WTRF-TV (A,N)	312,900
Wichita-Hutchinson, Kan.—87 KAKE-TV (A); KARD-TV (N); KTVH (C) (KGLD-TV, Garden City, KCKT-TV, Great Bend, and KOMC-TV, Oberlin-McCook, satellites of KARD-TV)	***354,400
Wichita Falls, Tex.—87 KFDX-TV (N); KAUF-TV (C); KSWO-TV (A) (Lawton)	145,000
Wilkes-Barre-Scranton, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); WDAU-TV† (C) (Includes CATV Homes)	†292,800
Williston, N. D.—81 KUMV-TV (N,A)	30,600
Wilmington, N. C.—83 WECT (A,N,C)	128,200
Winston-Salem-Greensboro, N. C.—87 WSJS-TV (N); WFMY-TV (A,C)	393,100
Worcester, Mass. WWOR† (N)	††
Y	
Yakima, Wash.—73 KIMA-TV† (C,N); KNDO-TV† (A) (KIMA-TV† operates satellites KLEW-TV, Lewiston, Idaho, KEPR-TV†, Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV†, Richland, Wash.)	**†93,800
York, Pa.—58 WSBA-TV† (A)	†44,400
Youngstown, Ohio—68 WFMJ-TV† (N); WKBN-TV† (C); WKST-TV† (A) (Includes CATV Homes)	†177,200
Yuma, Ariz.—83 KIVA (C,N,A)	27,500
Z	
Zanesville, Ohio—51 WHIZ-TV† (A,C,N)	†19,400

- Major facility change in market subsequent to latest county survey measurement date
- Market's coverage area being re-evaluated
- † UHF
- †† Incomplete data
- ††† New station; coverage study not completed
- †††† U.S. Coverage only
- ††††† Includes circulation of satellite (or booster)
- †††††† Does not include circulation of satellite

TV MARKETS

1-channel markets	167
2-channel markets	60
3-channel markets	66
4-(or more)-channel markets	18
Total U.S. Markets	311
Commercial stations U.S. & possessions	578



HOLLYWOOD TV: NOBODY LIKES IT BUT THE PEOPLE

It's about time the world's greatest communication medium started acting like it.

Now, you may ask, what brought *that* on?

Well, by indirection, what brought it on is this issue's special report on Hollywood. The extensive research that produced this report produced also an intensification of a feeling we've had for some time—that all this business about Hollywood's being the root of all that's wrong with television is so much nonsense. Hollywood, as this special report testifies, is no more and no less than it ought to be. It is a place from which emerges an astonishing profusion of programing that survives or dies by the whim of public acceptance. The rate at which program casualties occur and replacements are fashioned is in itself a measurement of the extraordinary vitality of the Hollywood community and of the public's capacity to select and reject.

Yet television is defensive about Hollywood, as it is defensive about much of the "popular" programing that keeps the mass audience tuning in. Even some who are most successful in creating the mass-appeal program forms are inclined at times to minimize the importance of their work. "We," said a producer to our reporter, "are in the tuna fish business." By his analysis, television film is a product to be caught and canned to specifications that make all cans and contents look alike—non-harmful for human consumption, bland enough to be swallowed without after-taste. His product, we suggest, is better than he thinks it is. Or if it is not, it will be rejected by the television audience.

In a Hollywood that is now preoccupied with the enormous detail of producing a current television season, there is a tendency to wish for a revival of the good old days before television came to town. The belief persists that artistic quality was higher when

stars were driven from their Spanish castles to the studios in Hispano-Suizas with a brace of Russian wolfhounds at their side. It is a belief that can be shattered by any casual sampling of the products now observable on television's late, late shows, but, as we say, it persists, and it contributes to the defensiveness about the contemporary Hollywood.

Among those whose memories do not go back that far, there is always recourse to the more recent phenomenon that has become known as television's golden age. These are the people who worked in the live drama of the early 50's. And they too do their present craft a disservice when they engage in an escape from the hard reality of today's work with fanciful dreams of the past.

The fact is that the products of pre-television Hollywood and pre-film television were indeed good for their time, but they do not fit the present. The audience has changed. It has been exposed to a wider variety of entertainment than was within the experience of the audience of 10 or 20 years ago.

It is television that has widened the experience of the American audience. If the audience is not yet as sophisticated, in the mass configuration, as some would wish it to be, it is much more enlightened and demanding than some believe it to be. The writer or producer or director or actor who works from contempt instead of respect for the audience that he wishes to attract will in the end be rejected by that audience. In the record of program failures can be found the proof of that remark.

The point of all this, if we may flatter ourselves by suggesting there is one, is that television has less reason to be apologetic about its work than any other medium. It's about time the industry and the workers in it stood on the record of television's accomplishments and let the critics be damned.



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